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ABSTRACT

This document contains three issues of a journal for elementary and secondary teachers which provide materials and teaching ideas for integrating folk music appreciation into social studies, literature, and humanities courses. The first issue focuses on women's songs. It contains eight folksongs, each accompanied by background information and teaching ideas; a short bibliography of women's songs; a checklist of free materials; classroom activities on women's songs; an article about motivating students with ballads, folk songs, and hymns; correspondence from readers, and indexes to songs, articles and resource materials contained in the previous three volumes, The second issue is devoted to songs of the sea. In addition to correspondence, a listing of free materials, and a bibliography, it contains a compilation of 14 folksongs under three categories: chanteys and chanteying, fo's'cle ballads, and fishing songs. An article, "Song, an Inalienable Right" (Mary Richards) is also included. The third issue focuses on songs of black people as they have been handed down from the days of slavery. It begins with an article by George Chilcoat on teaching about slavery through folksongs. Background information is given on the many varieties of black singing in the antebellum period, and 14 songs illustrating these varieties are provided. A bibliography on slavery and its songs concludes the document. (LP)

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FOLKSONG IN THE CLASSROOM

VOLUME IV

ISSUES 1-3

1983-84

Edited by

John A. Scott

and

Laurence I. Seidman

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Editors

§John A. Scott
Fieldston School
(New York)
& Rutgers University
(New Jersey)

§Laurence I. Seidman
C. W. Post Center, Long Island University
(New York)

all communications to
Laurence I. Seidman
140 Hill Park Avenue
Great Neck, N.Y. 11021
516-466-8546

Advisory Panel

Sandy Behrend, *Art Teacher*
(New Jersey)

Bill Bonyan, *Folksinger*
(Maine)

Anna Fulhart
Elementary School Teacher
(Indiana)

Jenny Vincent Welles
Hispanic Folk Music Resource Person
(New Mexico)

J. Calvin Holsinger
Evangel College of Arts and Sciences
(Missouri)

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CORRESPONDENCE FROM OUR READERS

Viki Diamond, 536 Livingston St.,
Westbury, New York 11590

I work with all ages, but especially with young children in all manner of settings. I believe passionately in relating any one song or concept to as wide a variety of uses and ideas as may be imagined. But times of special sensitivity, caring and understanding have been evoked by The Marvelous Toy [see Sandy Behrend's article, The Marvelous Toy, Vol. III, #3, our last issue before this one].

I've sung it since the mid-60's and have amassed stacks upon stacks of pictures drawn by kids of all ages. When possible, I ask that a comment from the child about his "marvelous (imaginary) toy" be included. I always remind the children that neither I nor their teachers know what the toy is. This removes any artistic or imagination-confining pressure!

I have chosen 25 or so unique pictures and put them on large colored oaktag sheets, writing in name, age, state of school location and comment. Along with unique but usual pictures are:

1. A robot type with green but almond-shaped eyes by a Chinese child.
2. A multi-colored swirl with green dots (eyes?) by a 5-year-old Hispanic child newly arrived. She caught "Colores."
3. A vari-colored swirl by a child with two prosthetic arms, a victim of a birth defect.
4. An animal-type picture by a lip-reading, deaf 8-year-old.

...And more. And these, I do point out and discuss with my young audiences. A multitude of discussions can be opened by the kids on all sorts of subjects relating to humanity, feelings, human differences and hopes and fears. This is, after all, the essence of folklore? I believe so.

One final comment: in sharing feelings, the core of folksongs, you take risks. And that, to me, is what teaching is about.

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Editorial comment:

Viki's letter was a result of reading Sandy Behrend's article on using folksongs in the art room. What experiences have others of you had where using folksongs has produced artistic work from your students? Do write in and share your experiences with our readers.

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When we received an order for a subscription to Folksong in the Classroom from the IMC of the University of Wisconsin, I dropped a note asking if there was a name behind the order and was the newsletter to just languish on the shelf, unread. I got back this lovely letter:

Lois R. HuiZar, Asst. Prof., Director
of IMC, University of Wisconsin,
Stevens Point, WI 54481

Thank you for your note to "Dear Library People With No Names." Yes, it is nice to know that there are people on the other side of a letterhead. A nice lady by the name of Alice discovered you, showed you to me and I fell in love. My name is Lois HuiZar and I ordered you for use in the Instructional Materials Center here at the University, and yes, we are housed in the Library. BUT, you are NOT "stuck on a rack with hundreds of other journals." You do, in fact, lead a very busy life. You appear regularly each semester in about 20 different classes dealing with pre-student teacher training K-12. You work very hard with practicing student teachers during their semester of tears. You also appear frequently at Teacher In-Service Workshops with me. You have been gratefully and warmly received wherever you went. Many students in Central Wisconsin--and the numbers are growing--are enjoying and learning much about our cultural and historical past from your songs and innovative teaching ideas.

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Editorial comment:

One of the nicest things about publishing the newsletter is all the warm, friendly people we come into contact with. There are a lot of excellent, devoted teachers out there in our schools, doing a dedicated, in-depth teaching job. We are privileged to have so many of them as our readers.

Anna Fullhart, R.R. #1, Uniondale, Indiana 46791

Today we are beginning to learn your Civil War collection. These were the favorites of last year's class.

We have just finished our pioneer unit in Indiana history. I finally got the $10 dulcimer completed. We were trying to find spruce wood, but after searching and asking in Berea, Kentucky, used wall paneling. The tone is good and the children have played and played. This group of children is interested in making music themselves so we have been doing the simple stuff that is my forte--and even those I don't know how--playing combs, washboard, spoons, etc. We just need more and more time. (All of us are making spoons. One of my students came in with them attached to a piece of wood [tape]; makes them easy to handle.)

I met Bill Ziegler, who contributed to your fall issue about dulcimers. I had seen him several times but didn't know him. He is a superior resource person. He is involved in folk music at Indianapolis and also comes to the new Tri-State Folk Music Society in Ft. Wayne. His sister is the founder of this. He is a charming performer.

I have an extra abundance of slow students in my class of 29 and am exhausted at the end of each day trying to get them all helped. I suppose age is also catching up. Tinkertoes (cat) came in at 12:30 last night. She comes around the door outside our bedroom and meows until we let her in and march her out to her estate in the garage.

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Editorial comment:

Whoever said teaching is easy????

Christy Dixon, Environmental Specialist Springfield City Schools, 49 East College Ave., Springfield, Ohio 45504

You have requested suggestions for themes of future issues. Our school system has been encouraging the development of interdisciplinary units. A team of teachers selects a topic and creates classroom activities from different curricular perspectives. One group has chosen the American Revolution and I shall be sharing with them the many resources from past issues of the newsletter.

Other topics have included weather, energy, conservation of natural resources and urban ecology. I have some songs in my own files for these themes, but can always use additional material. Perhaps some of the social studies teachers on your mailing list also "environmentalize" their classrooms.

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Editorial comment:

Well, what about it? Do any of you have comments or songs you'd like to share with Christy and other readers? How many of you do work together with your colleagues on preparing units that involve folksongs?

One very important person to contact on environmental songs and issues is Joan Maute, 6631 Muirwood, Lilse, IL 60532. Joan has written her own songs and words in her Alternative Energy Suite (see Vol. II, #1, Oct.-Nov. 1981). Write to Joan, as she has also done additional things in this area and is very knowledgeable and helpful.

Hope C. Bliss, Room C27, Graduate School of Education, University of Pennsylvania 3700 Walnut St., Philadelphia, PA 19104

Readers in the Philadelphia area might be interested to know of my course on Folksong in the Elementary School, taught in the Graduate School of Education at the University of Pennsylvania. They need not be enrolled in a program to register for the course. Interested teachers can call me at home at (215) 387-4330 for more info on the course.

I recently did a presentation with Teresa Pyrott from the Folklore Dept. at Penn on Whaling (grades 4-5), Cumulative Songs and Tales (Grades 2-3) and Animals (Grades K-1) in the Neshaminy, Pennsylvania School District. My student teachers also used folksongs exclusively in their field placements in inner city schools with tremendous success, as transitions between activities or as part of the afternoon school hour. That these once "musically illiterate" preservice teachers were able to incorporate a wide variety of folk material so immediately in difficult, short-term placements is a tribute to the natural appeal of the songs and the ability of inexperienced teachers in using them well.

Dulcimers also have been surprisingly appropriate with training teachers, many

of whom have never played an instrument. We use inexpensive kits from Dave Cross's Backyard Music Company, 509 South 44th St., Philadelphia, PA 19104. After assembling and decorating them in our Art Methods course, we learn to play them in the music course mentioned above. They have been able to progress from simply tuning the strings to improvising lovely harmonies within a few weeks. Kits have also been assembled in elementary classrooms throughout the country, as well as camps.

For music specialists and those wishing to become more musically literate, the Kodaly Center of America, 1326 Washington Street, West Newton, MA 02165 has superb classes in reading music and eartraining, centering around a large collection of folksongs for children. The summer course hosts an international faculty and student body.

Finally, my classification system is being published by Keystone Folklore, Univ. of Penn. Dept. of Folklore, 415 Logan Hall CN, Philadelphia, PA 19104. It is for those teachers wanting a personal system for organizing their folksong collections. It will be issued sometime in the fall of 1983.

Again, thank you for being an inspiration to folksingers in a time when music is often considered a frill. Already progress is being made in promoting folksongs as historical records, polished music compositions, and vehicles for exercising temporal/aural/oral skills not challenged by reading or math. In making music a central part of our curriculum, we are in good company with the ancient Greeks, the progressive educators of John Dewey's era, and much of contemporary Europe.

Sister Lorna Zemke, Chairperson, Dept. of Music, Silver Lake College, 2406 South Alverno Road, Manitowog, WI 54220

I have enjoyed Folksong in the Classroom tremendously, and so I want to know if I've missed a number this year. I received Volume III, #1 and #2 but not #3--if there was one sent I didn't receive it. I wouldn't want to miss one single issue since each one is so informative. Thank you for taking this extra job upon yourself. Your efforts are appreciated, so keep them coming! Thank you!

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Editorial comment:

We print Sister Zemke's letter to remind all our readers that if one of our issues does not arrive, please let us know and we'll be glad to mail out a duplicate. While we try to be very efficient, it is just Tony and I--we are not only co-editors, but also secretary, treasurer and chief bottlewasher and cook--so sometimes we slip up. So let us know if this happens. Otherwise we assume you received all your issues in the mail.

Dr. William McCarthy, 11 Todd Place, Terre Haute, Indiana 47803

Enclosed is a check for two subscriptions--one for my son, who is a middle-school teacher in Rochester, Indiana, and one for my renewal. We both enjoy the issues and use them in our classrooms. He uses the Folksong in the Classroom ideas with his 6th, 7th and 8th graders and I use them in preparing elementary teachers to teach "Reading and Other Language Arts" at Indiana State University. Keep up this helpful and useful enterprise!

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Editorial comment:

Bill's letter shows how folksongs can be used in all grade levels in various subject areas. They are a vehicle that can reach all types and ages of students.

Gordon Childs, Professor of Music Education, and Elaine Childs, Reading Specialist, Center for the Fine Arts, University of Wyoming, Box 3037, University Station, Laramie, WY 82071

Thank you very much for the sample copies of Folk Song in the Classroom, which we handed out to our workshop participants. We had 26 people in the course, ranging from a kindergarten teacher through music teachers from all grade levels to an assistant superintendent of schools, and they all discovered how much correlation

there is in "Teaching Reading With Music." The secondary music teachers particularly couldn't see how this class could relate to what they do, but by the time it was over, they discovered that they were indeed teaching many reading skills, such as aural and visual discrimination, syllabification, proper word accents, correct vowel sounds, etc., etc.

They discovered also that teachers in other disciplines, including reading, were really more creative in their uses of music in their teaching than are music teachers, and your newsletter was an eye-opener for many of them, showing them that they have a responsibility to become resource people for their colleagues. The two administrators in the class also saw new possibilities for music beyond just the performing groups, and we hope that everyone gained a new appreciation for how important music is and can be in life and teaching.

We were delighted at how many of the class responded to our challenges to be creative in their assignments, in their sharing of ideas and particularly in their final take-home exam. This latter consisted of only one question: show us in a creative way what you have gained from this course that you can incorporate in your teaching and/or your school which will help your children learn to read through music. We received some very clever "tests," including paper kites with various ideas to "fly" on each one, a paper cut into a jig-saw puzzle to test our fine and gross motor skills, perception, etc., and a clever story with music about how "Lovely Lynn Learned to Smile" by using such aids as a "Diagnos-stick" and "dittys and dittos" from the "Dit" section of the hardware store. These are but a few of the fun ways the class responded.

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Editorial comment:

We think it speaks for itself. Music should be a part of life, not just a subject taught in school.

Some thoughts on
"I HAVE A VOICE LIKE A FROG SO I CAN'T SING IN MY CLASS"

Many teachers whom we meet and talk with at workshops and conferences say they love the idea of using folksongs with students, but the big thing holding them back is their feeling that they can't sing. They state that their students would laugh at them, they'd be embarrassed to try, the whole idea would be ruined and the class turned off if they started singing.

This is a problem that needs to be explored and confronted. Actually, many people have fairly pleasant voices. Teachers, who are very accepting of students, are overly harsh on themselves. Their voices are usually much better than they give themselves credit for.

But the quality of your voice is a false issue anyway.

The whole idea of folksongs is to enjoy them yourself. They are not necessarily to be sung to entertain others. You do not need to play an instrument or have a trained voice to sing folksongs. Your role as the teacher is the same with folksongs as with any other medium: to transmit and teach a song so that the students can make it their own--assimilate it for their own pleasure and information. The teacher is singing the song to the students not to entertain them (though it may do that also), but to make them aware of the melody, the words and their meaning and their background.

You are merely the vehicle through which the student can discover the song and learn to sing it for himself. So try it--sing away and enjoy yourself. Your students will discover a new side of you and be swept up by both your nervousness and enthusiasm and the beauty and meaning of the song itself.

MOTIVATING READING WITH BALLADS, FOLK SONGS AND HYMNS

We first met Dr. William McCarthy, a subscriber to Folksong In The Classroom, over a year ago at the 1982 annual meeting of the International Reading Association in Chicago. At that time we had a friendly chat about the Arts and more specifically the contribution of music to reading. Now Dr. McCarthy has sent us a twentyone page article to share with our readers. Unfortunately, despite its value, we can not reprint it all here. But to whet your appetites for this useful and informative manuscript, we are presenting his introduction and table of contents. If you would like the article, with all 30 varied reading activities, just send us 3 20¢ stamps (60¢) - we have the envelopes - and we'll be glad to mail it to you.

MOTIVATING READING WITH BALLADS, FOLK SONGS AND HYMNS

by Dr. William G. McCarthy, Professor, Elementary and Early Childhood Education, Indiana State University

Introduction:

The purpose of this article is to suggest and illustrate ways in which ballads, folk songs and hymns can be used to motivate children to learn to read. A general schema or map of reading has been planned consisting of four important parts: word recognition skills, comprehension, reading-study skills, and literary appreciation. Music selections have then been chosen to illustrate how these four main components of reading may be taught through thirty different skill activities based upon folk music.

Using these songs as examples, teachers and youngsters could design and write their own. I have tested many of these songs and reading activities in our Indiana State University Elementary School and they do work very effectively and enjoyably. I think this use of music can be especially valuable to elementary and middle school language arts teachers.

Ballads and folk songs can help a child learn to read in several powerful ways. First, the rhythm and melody of the song is a strong assist to help the child develop a cadence or pattern to reading expression. The beat and tune help the pupil to continue from one sound, word, or phrase to the next. The music gives a continuity to the expression whether the expression is silent or oral. Second, folk songs or ballads frequently tell a story which conveys emotional feelings. This story line which transmits meaning with feeling stimulates desire to read. Third, there is a joy and freshness to lyrical music expression that nearly everyone loves. The artistic expression of language in musical form is a compelling force which all can enjoy and it is this enjoyment that can assist the reading process.

Each of these musical selections has its historical background in the multicultural roots of America. The multicultural roots of American story music have their beginnings in three English speaking cultures: Afro-American, British Isles and Irish. Other language groups such as German, Italian, Spanish and Dutch have made significant contributions to American culture through music but, because of the language difference, their impact is difficult to observe.

Music of the Afro-American culture has had one of the most prolonged and powerful impacts on the American people. Spirituals, sea chanteys, and anthems are all part of the Afro-American musical tradition.

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********* Having read these two pages, no doubt you will want to obtain the entire twentyone page manuscript that Bill McCarthy has written. To cover handling and mailing costs, send us 3 20¢ stamps (we have the envelopes) and we'll be glad to mail it out to you **********

Women's Songs

INTRODUCTION

This issue of Folksong in the Classroom is devoted to songs that women have composed and sung.

The songs of the past express the many-sided nature of human life; in telling their story people have given expression to all that life has held for them. Thus folksongs have dealt with work in the mines and the woods, in the factories and the fields; they have dealt with the sea experience and the experience of war, with pioneering and with the relationships between the sexes. Because children have viewed existence in their own special way, childhood has yielded a harvest of its own unique songs.

But our folksongs also need to be categorized according to sex. Throughout the history of this country and in most of the lands from which immigrants have come, sex roles have been sharply differentiated. To woman has been assigned her own "sphere" which, too often, has been a totally subordinate one. Women, to be sure, have shared the trials and the struggles of their menfolk, and have worked and fought side by side with them. But women's experience has also been unique, an experience from which men have been excluded and which they have not shared.

Because women have been as articulate as men and because like other people they have expressed themselves in song, our heritage contains great numbers of songs that give voice to women's life, that reflect and set forth their sufferings and their joys.

This fact has, we feel, an especial importance for students of women's history. As such students seek sources for the writing of this history they will find in the folksong heritage a unique repository of materials that illuminate the thoughts and the feelings of millions of "anonymous" women. Such songs and ballads, too, are dazzling testimony to the creativity of the women who composed them. Writers of history, English, and social studies texts will find the songs a resource with which to remedy the destructive imbalance of so many books destined for young people's use. These books too often present, or have presented in the past, only the man's world, and they have shut out almost completely woman's presence in history and woman's contribution.

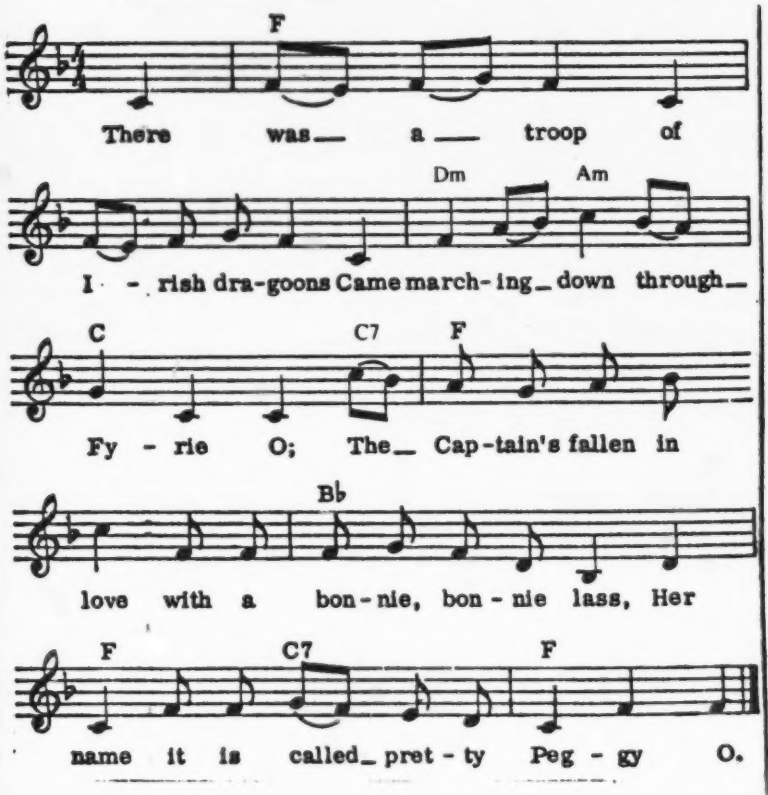
The study and the singing of these songs and ballads is not only desirable in order to endow young women with a vivid sense of their identity and worth, and their bonds with the sisterhood of the past; it is necessary too for boys and young men as part of the socializing process and as a weapon to combat the male chauvinism which permeates the cultural media of our society.

Women's songs reflect the gamut of human experience. In this issue we provide a brief selection of different types of this song as an introduction to the wealth of the women's song heritage.

Women and Warriors

THE BONNIE LASS O' FYVIE

"The Bonnie Lass o' Fyvie" has been sung in Scotland since the eighteenth century. The song was probably brought to the New World by Scottish immigrants who settled in North Carolina during colonial times; American versions have been found primarily in the South. This is a classic ballad--it tells a heartbreaking story in a flash, without a wasted word. The "bonnie lass" is portrayed as a woman of flaming independence, of passionate love of native land, of contempt for the soldier's trade. Equally remarkable is the vivid painting of the Scottish scene--the lowlands of Fyvie, the "birks" of Ythanside.



"Oh come down the stairs, pretty
Peggy," he cried,
"O come down the stairs pretty Peggy, O,
O come down the stairs, comb aside your
yellow hair,
Take the last farewell of your daddy, O.

"It's I'll give ye ribbons, love, I'll
give ye rings,
And I'll give ye necklaces of lammer, O,
And I'll give ye silken gowns flounced
to your knees,
If ye would come down to my chamber, O."

"I thank you for your ribbons, love, I thank you for your
rings,
I thank you for your necklace of lammer, O.
I do not want gowns to suit my degree,
I would scorn to be seen in your chamber, O.

"A soldier's wife I never shall be,
A soldier shall never enjoy me, O;
For I never do intend to go to a foreign land,
So I never shall marry a soldier, O."

The colonel cries "Mount boys, mount boys, mount,"
But the captain he cries "Tarry, O,
O tarry, O tarry another day or two,
Till we see if this bonnie lass will marry, O.

"There is many a bonnie lass into bonnie Auchterless,
And many a bonnie lass in the Carioch, O,
There's many a bonnie Jean in the town of Aberdeen,
But the flower of them all lies in Fyvie, O."

"I'll drink no more of your claret wine,
I'll break no more of your glasses, O;
But tomorrow is the day that I must go away,
So farewell to Fyvie's lasses, O."

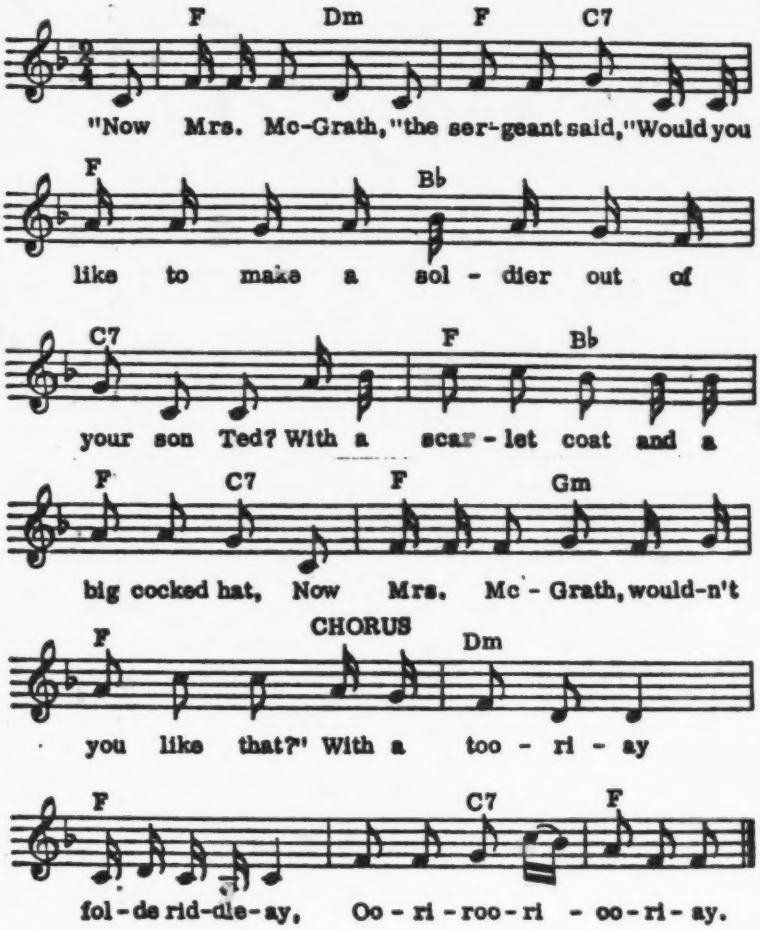
Early next morning we all marched away,
And O, but the captain he was sorry, O,
For the drums they did beat, o'er the bonnie bogs of Gight
And the band played the Lowlands of Fyvie, O.

Long, long ere they came to old Meldrum town
Their captain they had to carry, O,
And long long ere they came to bonnie Aberdeen,
They had their captain to bury, O.

Green grow the birches on bonnie Ythanside,
And low lie the Lowlands of Fyvie, O;
Our captain's name was Ned, and he died for the maid
He died for the chambermaid of Fyvie, O.

One of the most poignant judgments upon war and all its works was delivered in the broadside ballad. "Mrs. McGrath," that appeared upon the Dublin streets as early as 1815 and has been sung in Eire ever since. In these years of British rule, poverty-stricken Irish—landless, starving, and oppressed—were forced to become mercenaries of many European powers, including, ironically enough, England, the national enemy. "Mrs. McGrath" expresses the tragedy of a young man mutilated while fighting for the King of England with Wellington in the famous Peninsular Campaign of 1808–1814. This campaign, it will be remembered, was one phase of the huge struggle then being waged with Napoleon.

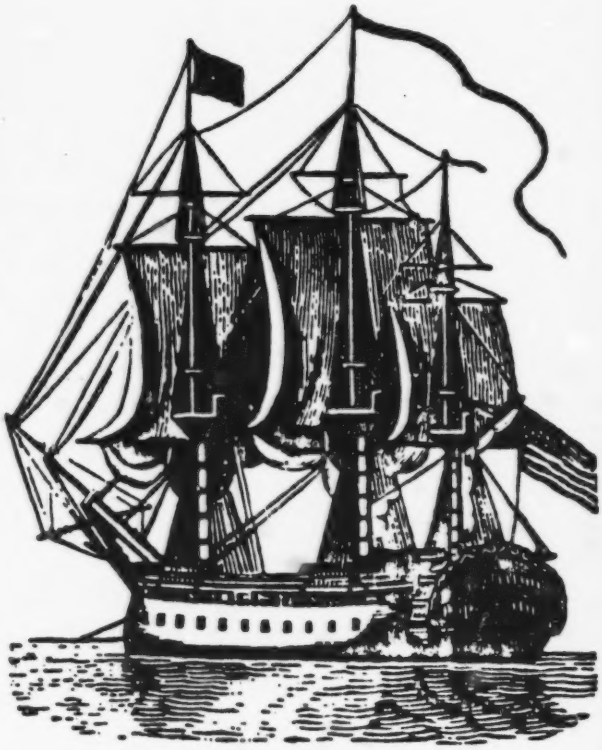
The dramatic irony, the human sympathy, and the simple lyric of "Mrs. McGrath" illustrate the effectiveness of the broadside ballad at its very best.



So Mrs. McGrath lived by the seashore
For the space of seven long years or more,
Till a great big ship came a-sailing in the bay:
"Oh it's my son Ted who's been so long away!"
Chorus

"Oh captain dear, where have you been,
Have you been a-sailing on the Mediterreen?
And have you any news of my son Ted,
Is the poor boy living, or is he dead?"
Chorus

Mrs. McGrath



Then up stepped Ted without any legs,
And in their place were two wooden pegs;
She kissed him a dozen times or two,
"Holy Moses, it isn't you!"
Chorus

"Oh were you drunk, or were you blind,
When you left your two fine legs behind:
Or was it from walking on the seas,
Took your two fine legs away at the knees?"
Chorus

"I wasn't drunk, and I wasn't blind,
When I left my two fine legs behind;
But a cannon ball on the fifth of May
Tore my two fine legs at the knees away."
Chorus

"Teddy my dear," the widow cried,
"Your two fine legs were your mother's pride;
These two stumps of a tree won't do at all,
Why didn't you flee from the big cannon ball?"
Chorus

"All foreign wars I do proclaim
Against Napoleon and the King of Spain;
And by Heaven, I'll make them rue the time,
When they took the legs from a child of mine,"
Chorus

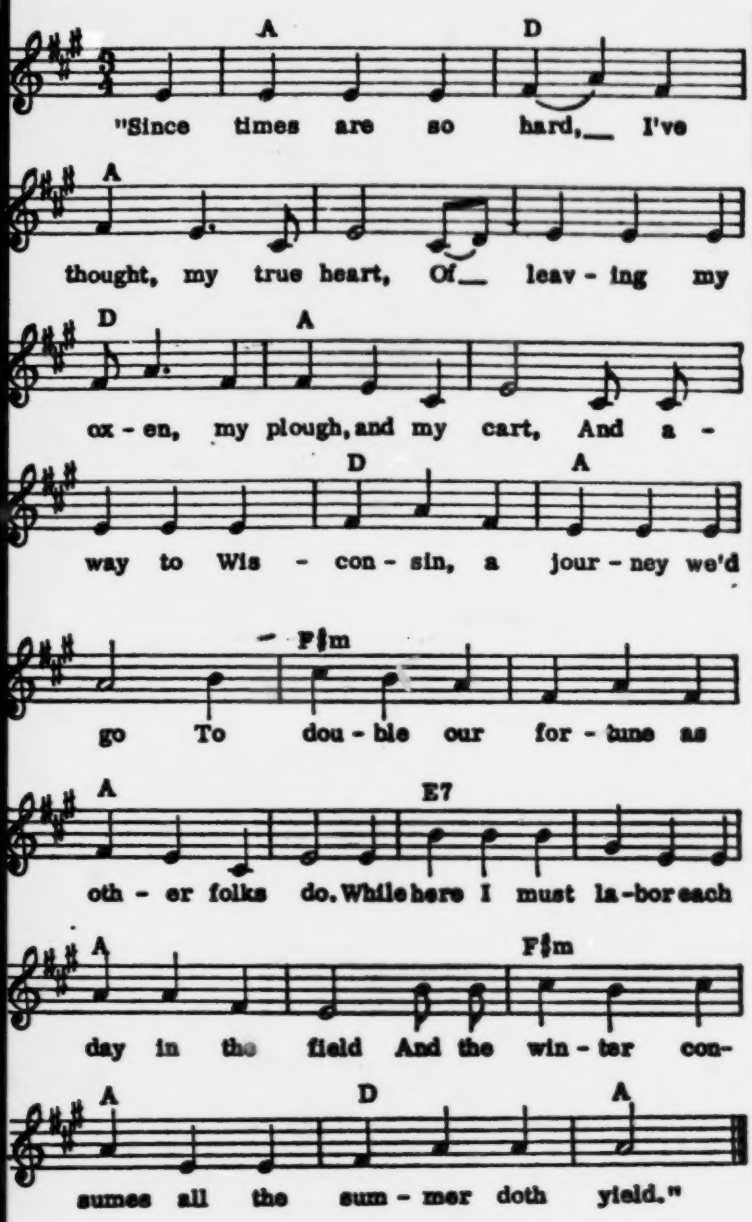
The Frontier Experience

THE WISCONSIN EMIGRANT

This unusual song shows the woman as a commonsense person who realizes only too well the dangers of the frontier life, and that, if her husband's bold ambitions are to be realized, it will probably be at her expense and that of her children.

Is the ending, too, unusual? How many men listened to their wives' advice and stayed home to make do with what they had rather than pursue a will-o'-the-wisp dream of riches in the West?

There is no way of answering this question, but we do know that the westward expansion of the country was achieved at a tragic human cost in wasted lives, broken dreams, and death. Women as well as men were the victims of the trek; the path across the country was marked by innumerable tiny graves of the children that they had borne in pain and reared with effort.



"Oh husband I've noticed with sorrowful heart
You've neglected your oxen, your plough, and your cart.
Your sheep are disordered; at random they run,
And your new Sunday suit is now every day on.
Oh, stay on the farm and you'll suffer no loss,
For the stone that keeps rolling will gather no moss." *bis*

"Oh wife, let's go. Oh, don't let us wait.
Oh, I long to be there. Oh, I long to be great!
While you some rich lady—and who knows but I
Some governor may be before that I die?
While here I must labor each day in the field,
And the winter consumes all the summer doth yield." *bis*

"Oh husband, remember that land is to clear,
Which will cost you the labor of many a year,
Where horses, sheep, cattle, and hogs are to buy—
And you'll scarcely get settled before you must die.
Oh, stay on your farm and you'll suffer no loss,
For the stone that keeps rolling will gather no moss." *bis*

"Oh wife, let's go. Oh, don't let us stay.
I will buy me a farm that is cleared by the way,
Where horses, sheep, cattle, and hogs are not dear,
And we'll feast on fat buffalo half of the year.
While here I must labor each day in the field,
And the winter consumes all the summer doth yield." *bis*

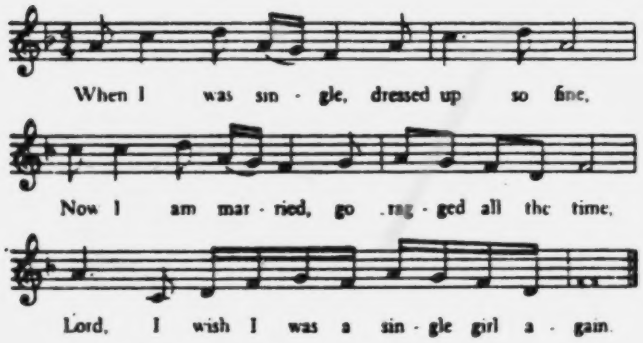
"Oh husband, remember, that land of delight
Is surrounded by Indians who murder by night.
Your house they will plunder and burn to the ground,
While your wife and your children lie murdered around.
Oh, stay on the farm, and you'll suffer no loss,
For the stone that keeps rolling will gather no moss." *bis*

"Now, wife, you've convinced me. I'll argue no more.
I never had thought of your dying before;
I love my dear children, although they are small,—
But you, my dear wife, are more precious than all.
We'll stay on the farm, and suffer no loss
For the stone that keeps rolling will gather no moss." *bis*

THE SINGLE GIRL

Romance vanished early among pioneer couples. For the woman, it gave way to a life of hard, endless work--giving birth, caring for children, scouring, cooking, making and mending clothes, fetching water, washing dishes, building fires, tending gardens, caring for the sick, watering livestock. Much toil and little joy robbed a girl of her charms and sometimes speeded the process of disillusionment between man and wife.

"The Single Girl" has been reported primarily from the South. Like the "Bonnie Lass O' Fyvie" it exemplifies the uncanny ability of the songwriter to say it all with a few terse, well-chosen words that sum up the human situation and, in doing so, cut to the very bone.



When I was single, my shoes they did
screak,
Now I am married, Lord, all they do
is leak,
Lord, I wish I was a single girl again.

Three little babies, crying for bread,
Nothing to give them, I'd rather be
dead,
Lord, I wish I was a single girl again.

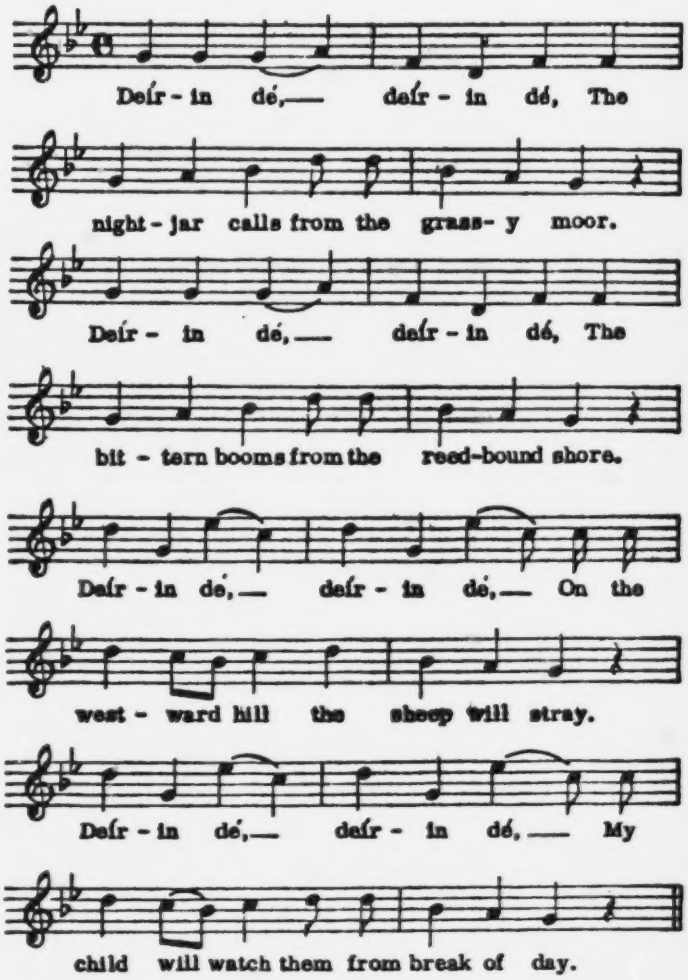
Dishes to wash, and spring to go to,
When you get married, girls, you got
it all to do,
Lord, I wish I was a single girl again.

When I was single, I lived at my ease,
Now I am married, have a drunkard
to please,
Lord, I wish I was a single girl again!

The Lullabye

DEIRIN DE

The people of the United States are heirs to beautiful lullabies that have been brought here from all over the world. Almost all these lullabies, as expressions of human feeling, as works of art, and as celebrations of life, have been composed by women. "Deirin De," of Irish origin, ranks among the loveliest.



Deirin dé, deirin dé,
The nightjar calls from the grassy moor.
Deirin dé, deirin dé,
The bittern booms from the reed-bound shore.
Deirin dé, deirin dé,
On the westward hill the sheep will stray.
Deirin dé, deirin dé,
My child will watch them from break of day.

Deirin dé, deirin dé,
Berry picking shall be his play.
Deirin dé, deirin dé,
Sleep now, my darling, 'til break of day.

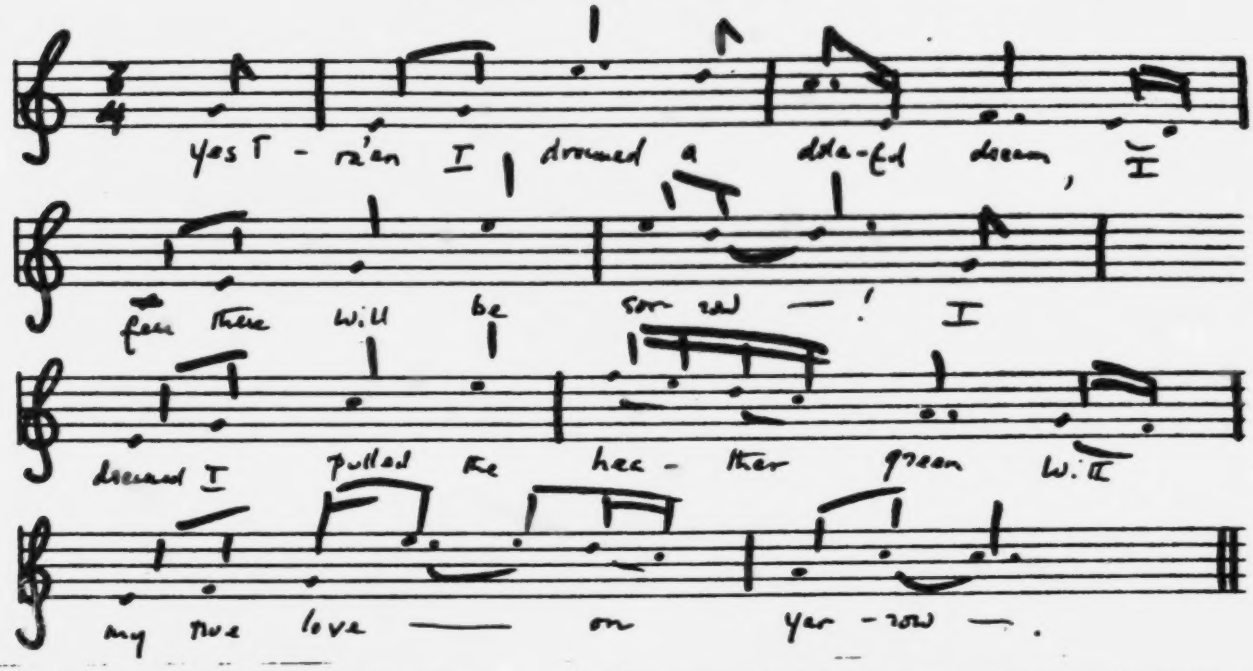
Women's Laments

Songs are of great value in the study of women's history, because in songs women have given marvelous and articulate expression to both the joys and the sorrows of their lives. Modern historians talk today of social history, of the history of the people, as "the history of the inarticulate"; yet in every sense this phrase is a misnomer. Women have not, in the past, been inarticulate in giving voice to their own experience. Nowhere is this articulateness more overwhelming and poignant than in the lament.

We reproduce here two of the great laments from America's past. The Dewy Dens of Yarrow is a classical ballad (Child #214) brought here from Scotland during colonial times. The version here given is condensed: it tells the story of a woman who has married without the consent of her kin, and whose brothers kill her lover. In all the range of our literature it is hard to find utterance, both in melody and lyric, that is both lovelier and sadder than this.

All My Trials is a spiritual that came to the South before the Civil War from the Caribbean. It expresses courage in the face of death, it weeps over the tragic nature of human fate; it breathes love of liberty, hatred of oppression, and, at the end, rejoices in the splendor and the eternity of life.

THE DEWY DENS OF YARROW



Willie's rare and Willie's fair
And Willie's wondrous bonny,
And Willie's bound to marry me,
If he will marry any.

O came you by yon waterside,
Pulled you the rose or the lily?
Or came you by yon meadow green,
Or saw you my sweet Willie?

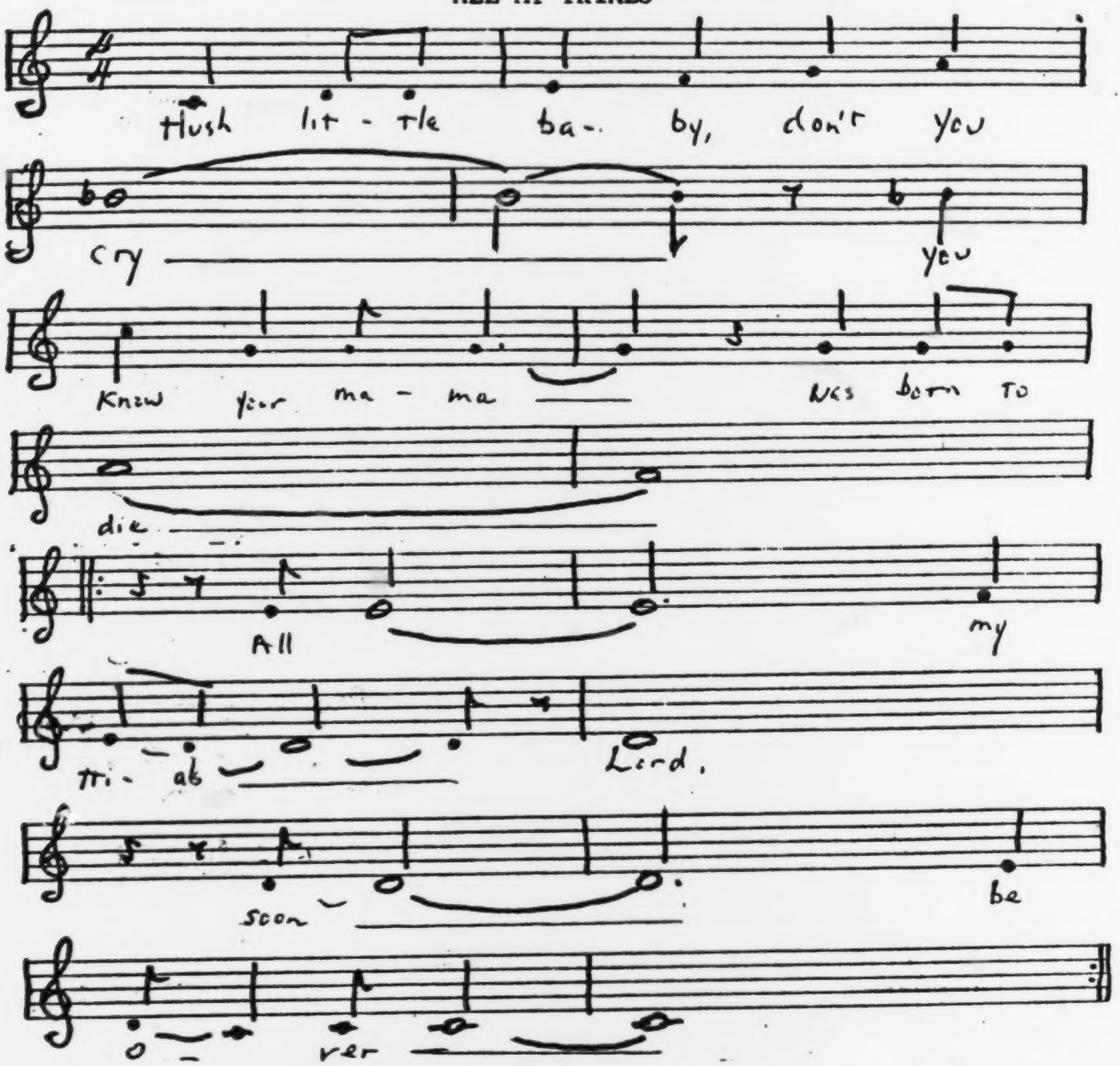
O gentle wind that blowest south,
To where my love repaireth,
Convey a kiss from his dear mouth,
And tell me how he fareth!

She sought him east, she sought him west,
She sought him broad and narrow;
And in the clefting of a crag,
She's found him drowned in Yarrow.

Yestre'en I dreamed a doleful dream,
I fear there will be sorrow;
I dreamed I pulled the heather green
With my true love on Yarrow.

Yestre'en I made my bed full broad,
Tonight I'll make it narrow;
For all the livelong winter's night
I'll lie twin'd of my marrow.

ALL MY TRIALS



Hush little baby, don't you cry,
You know your Mama was born to die,
All my trials, Lord, soon be over.

The river of Jordan is muddy and cold,
Well, it chills the body but not the soul,
All my trials, Lord, soon be over.

I've got a little book with pages three,
And every page spells liberty,
All my trials, Lord, soon be over.

If living were a thing that money could buy,
You know the rich would live and the poor would die,
All my trials, Lord, soon be over.

There grows a tree in Paradise,
And the Pilgrims call it the tree of life,
All my trials, Lord, soon be over.

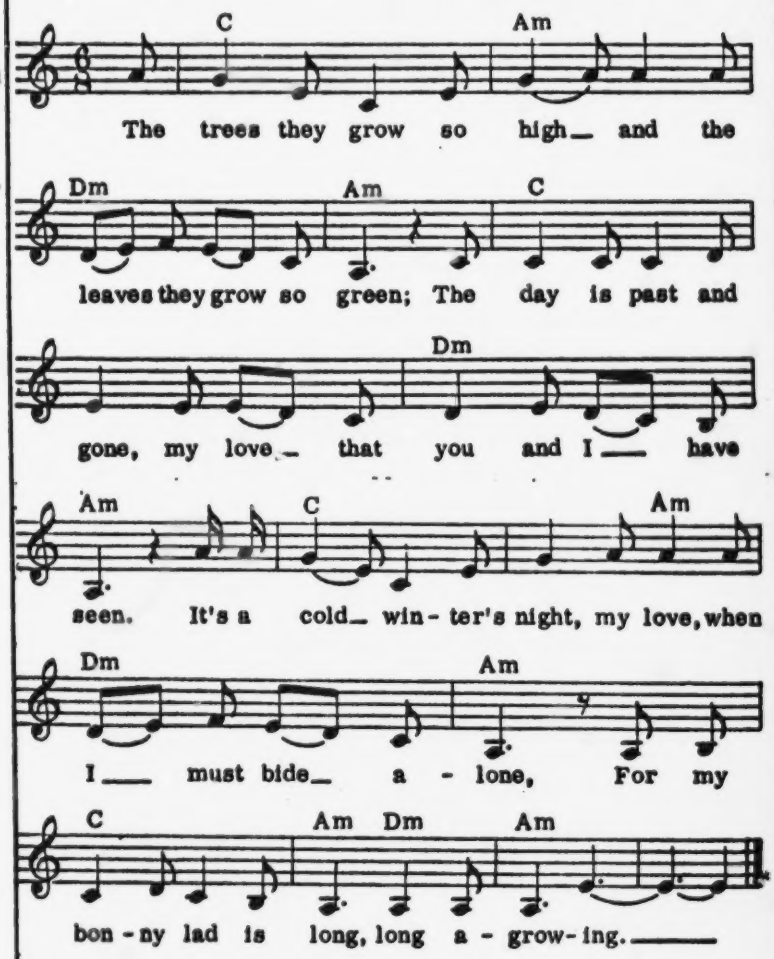
Marriage

The feudal age, both in the western world and the far east, saw the rise of a primogenitary system which gave dominance in a family to the oldest surviving son. In societies constantly rent by war, there were some reasons for this situation. But women, although in the West they continued to enjoy certain important rights, were pushed back into the status of property passed from father to husband, and held by the latter primarily for breeding purposes.

In feudal Europe marriages, whether in the petty patriarchates of small farmer society or among the noble families, were arranged by agreement and negotiation between the parents of bride and groom. Favorite daughters, to be sure, were sometimes consulted by their fathers concerning a choice of mate; most young women were not. Some submitted to their fate; some entered nunneries; some, in a fierce collision of will with their male relatives, took their own special revenge. But marriages, properly celebrated at the church door and properly witnessed, were indissoluble. In 99 percent of cases only the death of one of the partners could terminate the contract. Under law, in all things, a woman had to submit totally to her husband's will.

The Trees They Do Grow High deals with an arranged marriage. It is one of the most beloved and widely sung, and the British Isles have yielded literally hundreds of variants culled from different parts of the country. It has the added irony and pain that the young woman falls in love with her boy after the marriage, but is left, alone, to mourn him and to raise their son.

THE TREES THEY DO GROW HIGH



"Oh father, dearest father, you've done to me much wrong;
You've tied me to a boy when you know he is too young;
For he is but sixteen, and I am twenty-one,
And my bonny lad is long, long a-growing."

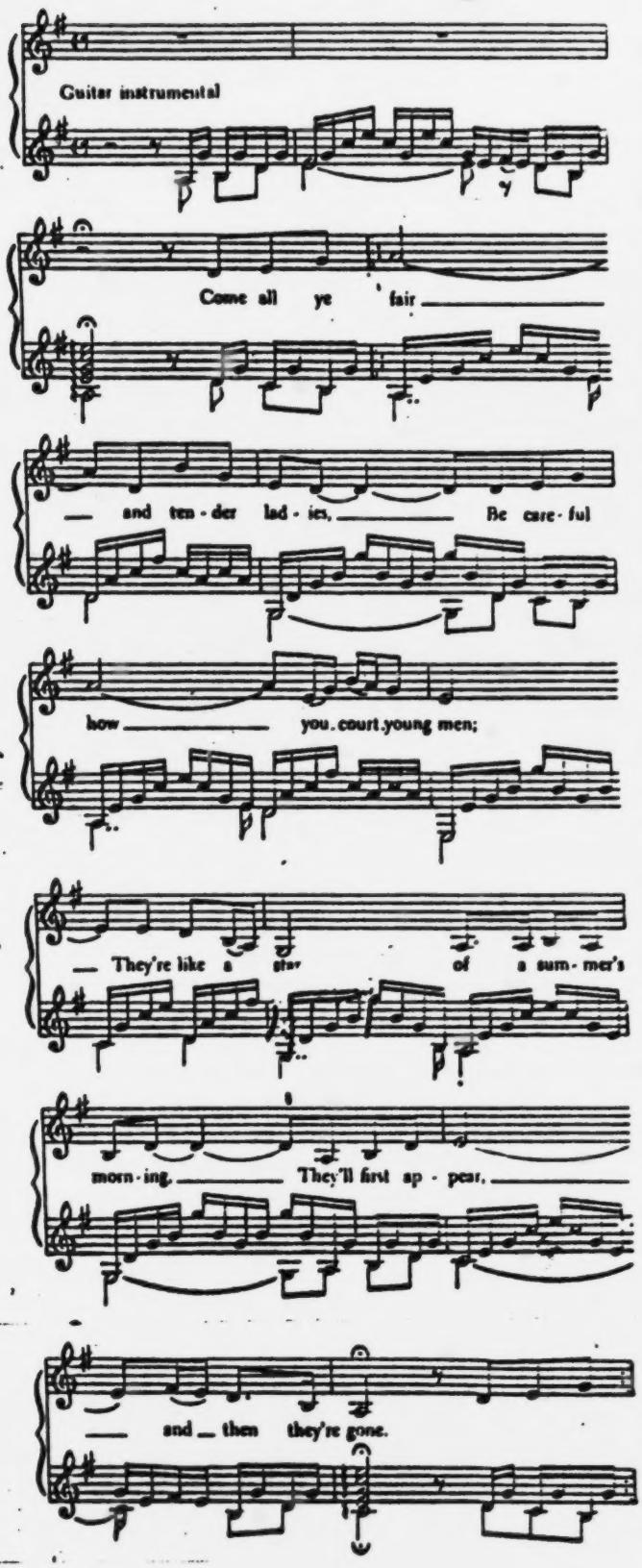
"Oh daughter, dearest daughter, I've done to you no wrong,
For I have wedded you to a noble lord's son.
And he shall be the lord, and you shall wait upon,
And your bonny lad is young, but he's growing.

"We'll send your love to college all for a year or two,
And then perhaps in time the boy will do for you;
I'll buy you white ribbons to tie about his waist,
To let the ladies know that he's married."

As she went a-walking by yonder churchyard wall,
She saw four and twenty young men a-playing at the ball;
She called for her own true love, but they would not let him come,
They said the lad was young, but a-growing.

And at the age of sixteen he was a married man,
And at the age of seventeen the father to a son;
And at the age of eighteen, on his grave the grass grew green,
For death had put an end to his growing.

Love Songs



COME ALL YE FAIR AND TENDER LADIES

Come All Ye Fair and Tender Ladies was among the many fine songs that Cecil Sharpe, famous English song collector, recorded when he visited the Southern Appalachians in 1917. There are, in our tradition, perhaps very few songs that express more painfully and profoundly the agonies of love as a basic aspect of the human condition. Lovers, with their differing needs and changing moods, are like ships that pass in the night. This song was created by a woman, but it expresses with equal clarity and with reversal of roles, the predicament of man, the universal desespoir d'amour.

They'll tell to you some loving story,
They'll declare to you their love is true;
Straitway they'll go and court some other,
And that's the love they have for you.

If I had known before I courted,
I never would have courted none;
I'd have locked my heart in a case of golden,
And pinned it up with a silver pin.

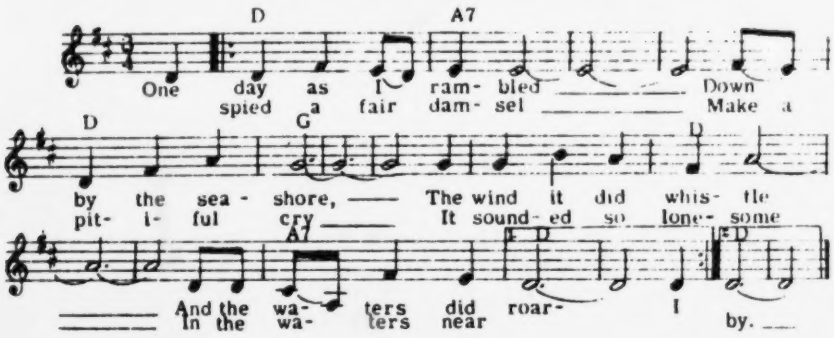
I wish I was a little sparrow,
And I had wings could fly so high;
I'd fly away to my false true lover,
And when he'd talk I would be nigh.

But as it is, I am no sparrow,
Nor none of those that fly so high;
I'll sit down here in grief and sorrow,
And weep and weep my troubles by.

Guitar arrangement by
John Anthony Scott

I NEVER WILL MARRY

This song originates in England in the 18th century. It expresses the mood of despair at the moment that the beloved dies: never again! There is magical beauty in the refrain; repetition does not dull the freshness of its feeling nor exhaust the consolation that it has to offer.



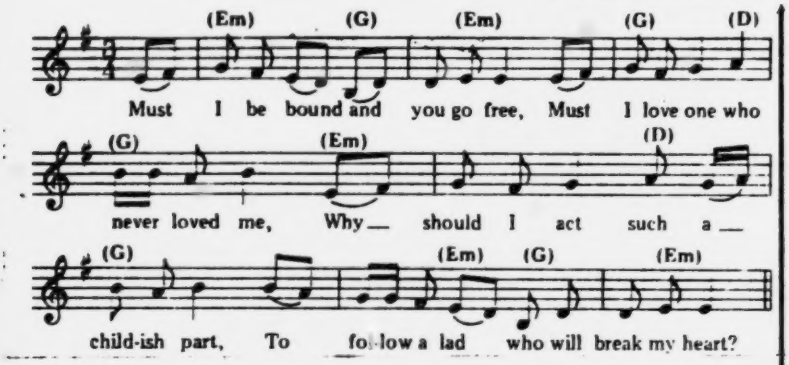
Chorus:

I never will marry, I'll be no man's wife,
I expect to live single, all the days of my life.
The shells in the ocean will be my death bed,
The fish in deep water swim over my head.

My love's gone and left me, he's the one I adore,
He's gone where I never shall see him any more.
She plunged her dear body in the water so deep,
She closed her pretty blue eyes, in the waters to sleep. (Chorus)

MUST I BE BOUND?

This song repeats the predicament of Come All Ye Fair and Tender Ladies: must I be bound, and you go free?



Must I be bound and you go free,
Must I love one who never loved me,
Why should I act such a childish part,
To follow a lad who will break my heart?

The first thing that my lad gave me,
It was a cap well-lined with lead,
And the longer that I wore that cap,
It grew the heavier on my head.

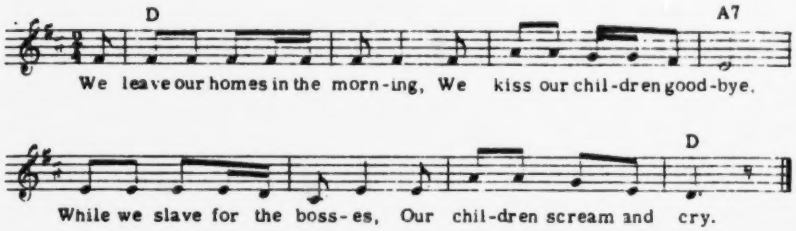
And next he brought me a mantle to wear,
Lined with sorrow and stitched with care,
And the drink he gave me was bitter gall,
And the blows he gave me were worse than all.

The third thing that my lad gave me,
It was a belt with colors three,
The first was shame, the next was sorrow,
And the last of all sad misery.

But I shall climb a higher tree,
And I shall find a richer nest,
And I'll come down and shall not fall,
And find a one I may love best.

Worker and Mother

The Mill Mother's Lament



We leave our homes in the morning,
We kiss our children good bye,
While we slave for the bosses
Our children scream and cry.

And when we draw our money,
Our grocery bills to pay,
Not a cent to spend for clothing,
Not a cent to lay away.

And on that very evening
Our little son will say:
"I need some shoes, mother,
And so does sister May."

How it grieves the heart of a mother,
You everyone must know.
But we can't buy for our children,
Our wages are too low.

It is for our little children,
That seems to us so dear,
But for us nor them, dear workers,
The bosses do not care.

But understand, all workers,
Our union they do fear.
Let's stand together, workers,
And have a union here.

The author of this song was a slight 29 year old woman, Ella May Wiggin, who supported her fellow textile workers and their union by writing "Song ballets" for meeting and the picket line. There were bitter bloody struggles by the textile workers to win their rights in the southern textile mills in the 1920's.

In Gastonia, North Carolina, Ella May Wiggins was murdered by an armed company thug on September 14, 1929, as the strike was at its height.

"I'm the mother of nine," she said. "Four of them died with whooping cough, all at once. I was working nights and nobody to do for them, only Myrtle. She's eleven and a sight of help. I asked the super to put me on the day shift, so's I could tend 'em, but he wouldn't. I don't know why. So I had to quit my job and then there wasn't any money for medicine, so they just died. I never could do anything for my children, not even to keep 'em alive, it seems. That's why I'm for the union, so I can do better for them." *

Ella May put this bitter commentary into a song, Mill Mother's Lament. Hundreds of her fellow workers came to her funeral to pay their last respects, and as Ella was lowered into her grave, one of the workers sang her song.

Fifty years ago the families of these textile workers were largely poor mountain folks in the hill country of North Carolina, Georgia and Tennessee. Margaret Larkin, in an article describes their background:*

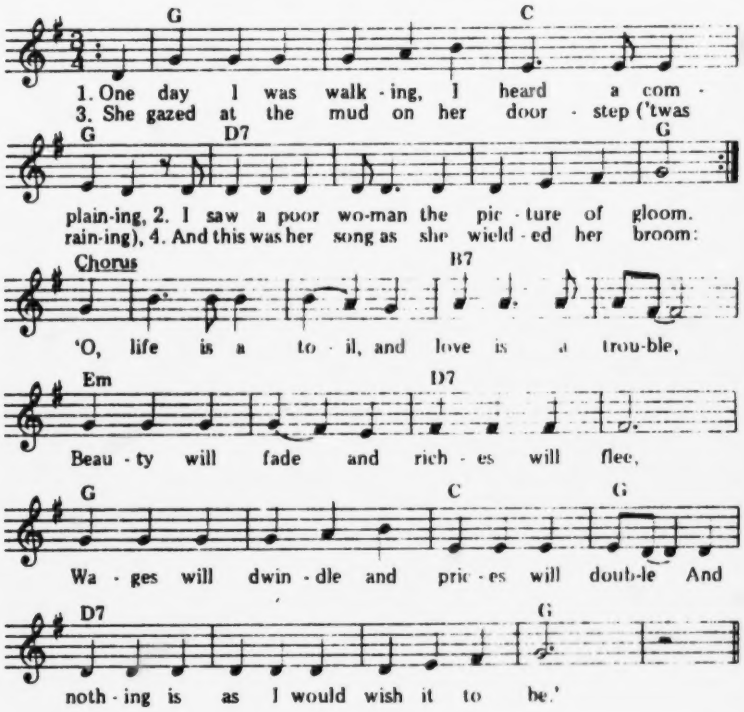
"They are suddenly confronted with modern industrialism, a giant that sprang to life in the South full grown. Within their time, the textile mills have been built. Mill agents searched them out on their poor, rocky farms. They learn to adjust their leisurely, disorderly life to the regimented order of the mill. They began to want things the people around them had. They took wage cuts; then felt the iron of the speed-up system. They found poverty in the midst of plenty, more bitter than the communal poverty of the hills. Then a strike and swift, brutal experience of a struggle with the boss and the "law." No wonder it all burst out in song, and that the songs bear that primitive beauty that taught poets seldom capture.

"These textile workers also brought with them from their mountain farms, a common body of folksongs expression which were natural and indiginous to the entire textile community. The songs which grew out of the textile strikes and struggles were not "novelties" or strike gimmicks. They were as natural a form of expression for these displanted hill folk as speaking."

*Source: Margaret Larkin, "Ella May Wiggins and Songs of the Gastonia Textile Strike" Sing Out Magazine, Volume 5, No. 4
Can also be found in the notes for Pete Seeger's record, Industrial Ballads, Folkways Record # FH 5251

Lomax, Alan, Woody Guthrie, Pete Seeger, HARD HITTING SONGS for HARD-HIT PEOPLE Oak Publishers, 1967 p. 184

68 The Housewife's Lament



One day I was walking, I heard a complaining,
I saw a poor woman the picture of gloom.
She gazed at the mud on her doorstep ('twas raining),
And this was her song as she wielded her broom:

'O life is a toil, and love is a trouble,
Beauty will fade and riches will flee,
Wages will dwindle and prices will double
And nothing is as I would wish it to be.'

'There's too much of worriment goes to a bonnet,
There's too much of ironing goes to a shirt.
There's nothing that pays for the time you waste on it,
There's nothing that lasts us but trouble and dirt.

In March it is mud, it's slush in December,
The midsummer breezes are loaded with dust.
In fall the leaves litter, in muddy September
The wallpaper rots and the candlesticks rust.

There are worms on the cherries and slugs on the roses,
And ants in the sugar and mice in the pies.
The rubbish of spiders no mortal supposes,
And ravaging roaches and damaging flies.

It's sweeping at six and it's dusting at seven,
It's victuals at eight and it's dishes at nine.
It's potting and panning from ten to eleven,
We scarce break our fast till we plan how to dine.

With grease and with grime from corner to centre
Forever at war and forever alert.
No rest for a day lest the enemy enter,
I spend my whole life in the struggle with dirt.

Last night in my dreams I was stationed forever,
On a far distant rock in the midst of the sea.
My one task of life was a ceaseless endeavour,
To brush off the waves as they swept over me.

Alas! Twas no dream — ahead I behold it,
I see I am helpless my fate to avert.'
She lay down her broom, her apron she folded,
She lay down and died and was buried in dirt.

✧Strictly speaking not an English song, this was found in the diary of Sarah Price, a mid-nineteenth century settler in Ottowa, Illinois.

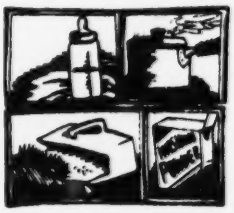
It continues, across the Atlantic, a British tradition of songs about housework — remarkably plentiful at least from the early seventeenth century onwards, and surprisingly little known. The most common title was *A Woman's Work is Never Done* (one version can be heard on Staverton Bridge SADISC SDL 266) or *A Woman Never Knows When Her Day's Work is Done*. There was also *The Labouring Woman*, or more specific titles, like the song where a woman explains to her complaining husband *How Five and Twenty Shillings Were Expended in a Week* (which was reprinted in *A Touch on the Times*, 1974).

But where many of these give the impression of being primarily directed at men (see the next song) — justifying, educating, explaining — *The Housewife's Lament* strikes the stronger woman's note.

All Our Lives, a women's songbook from the USA, gives this alternative last verse, written by 12-year-old Lydia Snow:

> But when I awoke I found it was over
> I threw down my broom and I ran towards the door;
> Reaching outside, I cast off my apron
> And swore I would never clean house any more!

Recorded on *The Female Frolic* Argo ZDA 82 and by Peggy Seeger on *Penelope Isn't Waiting Any More* Blackthorne BR 1050.



Women and the Vote

KEEP WOMEN IN HER SPHERE *

There are dozens of suffrage songs that were widely sung and used in the campaign to obtain the vote for women. Through folksongs, the message of women's rights and the justice of their cause were spread across the nation rallying supporters and making new converts. These songs were an important instrument in the final success of the women's movement and were widely sung at the time. They will help our students to emotionally and intellectually identify with this vital period of our history and relate it to the present where the struggle for equal rights for women is just as current now as then.

In the early 1900's during the struggle for the vote, this was one of the most popular of the suffrage songs. It deals directly with the issue raised by many opposed to women having the vote - that a woman's place was in the home. Let men run the world and let women take care of the children and do the sewing and cooking.

The suffragettes natrually turned to folksongs and using parodies and well known tunes got their message across that woman's sphere was also the nation and the world around them and that the very qualities that made them so excellent in the home would benefit all of mankind.

Sung to the tune of "Auld Lang Syne"

I have a neighbor, one of those
Not very hard to find,
Who know it all without debate,
And never change their mind.
I asked him, "What of women's rights?"
He said in tones severe ---
"My mind on that is all made up,
Keep women in her sphere."

I saw a man in tattered garb,
Forth from the grog-shop come;
He squandered all his cash for drink,
And starved his wife at home.
I asked him, "Should not women vote?"
He answered with a sneer ---
"I've taught my wife to know her place,
Keep women in her sphere."

I met an earnest , thoughtful man,
Not many days ago,
Who pondered deep all human law,
The honest truth to know;
I asked him, "What of women's cause?"
The answer came sincere ---
"Her rights are just the same as mine,
Let women choose her sphere."

Activities: What do you think is"women's sphere?" today?
Have your students do some research on the struggle of the Suffragettes. REad about and report on some of the leaders of the women's movement of that period .

* Songs of The Suffragettes, Folkways Records 43 W. 61 St. NYC 10023

FOLLOW-UP ACTIVITIES FOR YOUR STUDENTS

1. Why do you think the Bonnie Lass o'Fyvie didn't want to marry the captain?
   Act out or mime the lyrics of the song.
   Do some research on what the lives of soldiers and their wives were in England's army of the 1700's.
2. What are some of the objections of todays' Mothers Against the Draft? Are their feelings similar to or different from those of Mrs. McGrath? Explain.
   Read "Johnny Got His Gun" by Dalto Trumbo. Compare it to Mrs. McGrath. Are the themes similar? Which is more powerful in its effect? Why?
   Should women be drafted and allowed to fight? Why or why not?
   Read the plays "Tiger At The Gates" and "Lysistrata". Compare them to Trumbo and Mrs. McGrath.
3. Make a model of a wagon train camped on the prairie at night. Show the various jobs of men, women and children.
   Read books about WEstern emigrants, especially about women's accounts of the trip over the prairies. What are some of their hardships?
   WEre there hardships in staying home also?
   Read "The Fools of '49: The California Gold Rush 1848-1858"by L. Seidman.
   Is there any similarity between the western pioneers and the astronauts?
4. Many young women and young men do not want to marry today. What are some of the reasons against marriage? For marriage? How has women's role in marital life changed from the time of "the Single Girl"? How has man's role changed?
   What are some ground rules you'd draw up for a couple about to be married?
5. Locate the Yarrow River on a map of Scotland. Why did the brothers kill sister's suitor? Do some research on the roles and positions of brothers in families in those days - the 1500's and 1600's.
   Read the ballad poem, "TheHighwayman" by Alfred Noyes. Compare the feelings and actions of the Highwayman for Bess, the Landlord's daughter, to those of the girl forherlover in"The Dewey Dens of Yarrow."
6. Let students bring in records of modern love ballads. Compare them with the love songs in this issue. How do their themes differ? Do modern songs use imagery like that in "Come All Ye Fair and Tender Ladies"? How are they alike?
   What is love anyway? Compare some of the Beattle, Simon & Garfunkel, Bert BAchrach songs with those of today and the ballads of the past.
   Has falling in love or lovers differed much over the ages?
   WHat has Shakespeare, George Bernard Shaw written about love?
   What are some of the love themes on today's soaps? How do they compare with the love songs in this issue?
7. Find and learn other spirituals besides "All My Trails." Compare their themes and messages.
   What are some of your "trials"? Do you think all people have "trials"?
   Find some men's songs that give their view of marriage--I'm An Old Bachelor", "When You Go Acourting" and "I Wish I Was Single AGain" are some of them.
8. Have your students do research on the textile strikes in the South and the workers' struggles for their rights.
   Write a letter to a friend or your family describing how you would feel if you were a textile worker.
   Express in art form - painting, sculpture, crayon, carving, your reactions to the words of Ella May Wiggins about her children.
   Find out about conditions in textile mills today. Aee they much different than in the 1920's? Invite a worker in to talk to your class.
   What are some of the problems textile workers have today?
   Compare the struggles and problems of the New England textile workers in the cotton mills in the 1800's with those of the southern textile workers in 1900.
9. HAve modern machines(Household) freed women from "TheHousewife's Lament"?
   Interview your grandmother, older relatives, mother, neighbors and list the daily household jobs they do. How do they differ from generation to generatior
   While you areinterviewing them, use a tape recorder and get their reminiscences of what life waslike when they were young and how it has changed.
   What are some solutions - such as husband/family sharing of those tasks that you can propose?
   If you were to build the house/apartment of tomorrow, how would you use modern technology to reduce or eliminate these tasks?
   If you were an inventor/scientist what machines would you like to be able to invent to make housework easier? Draw or made models. Discuss them.
   For younger children (grades 3-7) read "The Incredible Adventures of Professor Branestawn" by Norman Hunter, a Puffin book.
   On the other hand, was there anything positive about housework?
   Debate the pros and cons - should women who are fulltime mothers/and or housewives be apid for their household work at home? By whom?
   Make a mobile or a mural showing how women's work has changed.
10. Write an article for the six o'clock news or as an editorial for a newspaper as to why whomen should have the vote.
    In your opinion, what differences has it made over the past half century that women have had the vote?
    What are some of the things women are struggling for now?
    Read the biobgraphies of some of the leading suffragettes.

Short Bibliography for Women's Songs

All Our Lives: A Women's Songbook Joyce Cheny, Maria Delhi. Baltimore, Diana Press 1976. 12 West 25th St. Baltimore, Maryland

Ballad of America, The , John A. Scott(Southern Illinois Press Carbondale, 1983. Contains words & lyrics of many women's songs.

My Song Is My Own: 100 Women's Songs Kathy Henderson and others. A paperback from the British Isles by Pluto Press Limited, 10 Spencer Court 7 Chalcot Road, London NW1 81H 1979

Sing Out: The Folk Song Magazine Box 1071 Easton, PA 18042 $11 a year. Almost every issue contains songs about women. Volume 25#2 featured Songs of American Women.

A CHECKLIST OF FREE MATERIALS STILL AVAILABLE TO SUBSCRIBERS FROM OUR FIRST THREE VOLUMES (1980-83)

To cover mailing costs, please send us a 20¢ stamp for each item requested (we have the envelopes). Fair enough? Tear off or xerox these pages.

____ #1 Folksongs and Social Studies. Article by Seidman presented at the National Humanities Faculty Leadership Session. 7 pages

____ #2 The Story of America Through Her Ballads & Folksongs, Arranged by Historical, Geographical and Social Eras and Movements (a bibliography and discography). An initial selection of specific songs, books and records of each period. 24 pages

____ #3 Folk Song and Literature. Article by Norma Livo. A must for any teacher. Contains detailed annotated bibliography of folksong picture books for younger children. 20 pages

____ #4 A Pot Pourri of Teaching Ideas of the American Cowboy and the West. All grade levels, K-12, compiled by working classroom teachers. Includes art, music, dramatics, language arts, social studies, values, etc., plus words and melodies for three more songs. 22 pages

____ #5 Using Folk Music Materials As Resources for Vocabulary and Comprehension Skill Development, by Sharon Ritt. Many specific exercises and techniques using two folksongs as examples of what can be done in reading. 11 pages

____ #6 Teaching the American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1973. 12 pages

____ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 6 pages

____ #8 Bibliography of Folksong Books of Other Lands. 2 pages

____ #9 Folksongs & Ballads: Bibliography. Not annotated but arranged by time periods. 12 pages.

____ #10 List of Suggested Classroom Follow-up Activities to Folksongs. Compiled by teachers on all grade levels. 6 pages

____ #11 Account of Teaching Folklore/Folksong to High School Juniors, by Anne Marie Billingsley-Riecken. 4 pages (Indiana)

____ #12 Folksongs of America: An Annotated Bibliography. 12 pages

____ #13 Bibliography of Folk Songs (not annotated). 6 pages

____ #14 Overview of Our [Tony & Laurie] Grant Proposal to the National Humanities Foundation. 5 pages

____ #15 Discography of Ballads & Folksongs (with addresses of record companies). Many records, out of print, still available in libraries. 20 pages

____ #16 Free and Valuable Folksong Material Available from the Library of Congress. 1 page

____ #17 Copies of Lesson Plans by Working Teachers on Various Grade Levels on Songs of the Colonial Period. You may find useful ideas here which you can use as is, or modify for your grade level. 20-40 pages

____ #18 Copies of Lesson Plans by Working Teachers on Various Grade Levels on British Ballads. 10-14 pages

____ #19 Teacher's Guide to Once in the Saddle: The Cowboy Era 1866-1896, by Seidman. 2 pages

____ #20 A Bibliography of Suggested Background Readings for Teachers for Information in American Social Studies & Folksong. Suggests a few good books on Whaling, Erie Canal, Lumbering, Forty-Niners, Cowboys, Farmers, American Revolution, Westward Movement and Frontier, Civil War Era. 3 pages

____ #21 The Civil War Through Its Songs & Ballads: A Dramatic Presentation, by Tony Scott.

____ #22 Copies of Lesson Plans on Civil War Songs by teachers on various grade levels. You may find useful ideas here which you can use as is, or modify for your class level.

____ #23 An additional bibliography of books about the Civil War for students. Includes both fiction and nonfiction.

____ #24 A bibliography of books about Whales and Whaling for both teachers and students.

____ #25 A discography of Whaling Ballads and Folksongs.

____ #26 An outline for following along with the movie, Moby Dick, starring Gregory Peck.

____ #27 Lesson plans of children's songs and lullabies, drawn up by working teachers.

____ #28 Lesson plans of American Revolutionary songs made up by working teachers on various grade levels.

____ #29 Annotated bibliography of library books on the American Revolution for grades 2 through 12. Fiction, nonfiction, biographies. 9 pages

____ #30 More follow-up ideas for teaching about the Revolutionary War--art, reading, language arts and writing. 4 pages

____ #31 A short unit on Robert Burns: Great Romantic Scottish Poet, for junior high and up, compiled by Germaine Colvin, Pittsford, N.Y. Sutherland High School teacher. A 7-page unit including words and music for four of Burns's songs.

____ #32 Lesson plans on the California Gold Rush made and used by working teachers on various grade levels.

____ #33 Bibliography of library books on the California Gold Rush for both students and teachers: fiction, nonfiction, biography.

____ #34 The story of Noah's Ark--9 songs and their words and music (article in Vol. II, #3, pp. 68-69).

____ #35 NEW: Motivating Reading with Ballads, Folk Songs, and Hymns. The words, music and reading exercises from William McCarthy's article (this issue, pp. 6-7).

Name _____

Address _____

_____

City _____ State _____ Zip _____

INDEX OF SONGS IN VOLUMES I, II AND III OF *FOLKSONG IN THE CLASSROOM*

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49ers Simulation Game

Bob McCann, from West Chester, Pa., sent in this note:

"I came across a simulation game for studying the Gold Rush. It's called 'Roaring Camp,' and is published by Simile II, P.O. Box 910, Del Mar, CA 92014. I don't know whether the game is any good (grades 4-8), but I simply share the information."

Thanks, Bob.

COME TO OUR SING SESSION AT NCSS, SAN FRANCISCO, NOVEMBER 22-26

This session (we still don't have the final day or time, but it will be in the program book), instead of Tony and Laurie just talking and singing (which we must say is always enjoyable--at least to us, if not to our audience), we are opening up the session to all attending. Each person is invited to present a song or activity that he/she has used in the classroom. Thus there will be lots of sharing and many viewpoints presented. It will be an informal session with a friendly and interested audience, and we can all learn from each other. Don't miss it. If you can, please bring 25-30 copies of your song or activity to distribute to the audience.

FOR THOSE OF YOU IN THE EAST: Don't despair--we'll be presenting a session at the New England Reading Association Conference in Providence, Rhode Island at the Marriott Hotel on Friday, November 18 from 12:30 to 1:30 on Using Folk Music to Teach Reading. Do come, you all.

Why not invite us to your conference--state, city, district, school? We teach, lecture, sing, cook, and do the dishes. What more can you ask??? And we're cheap, too.

No part of the country escapes us!!!

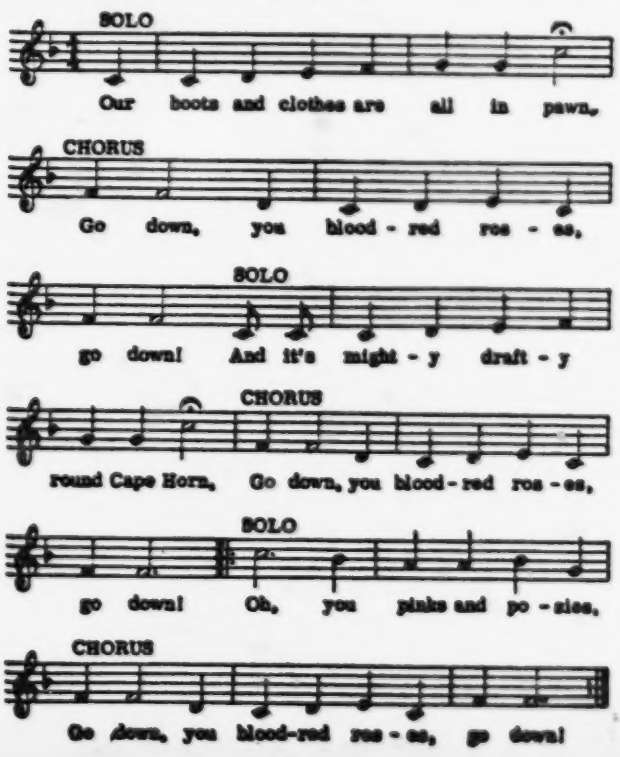
Blood Red Roses

This is a halyard chantey used when a steady, intermittent pull was needed, as in hoisting the heavy spars upon which a square-rigger's sails were bent. The hands took their places at the rope, the chanteyman yelled out the solo, and the men came in on the refrain, hauling with a will, with two hauls to each refrain. Before the men had finished hauling and singing, the high-pitched cry of the leader would again be heard, giving out the next line of the song.

"Our boots and clothes are all in pawn" was a familiar lament in the seaman's song. Back on shore after a long voyage, Jack Tar went on a spending spree, got drunk, and was robbed of his hard-earned wages by thieves or a prostitute. There was nothing for it but to pawn precious possessions like boots and clothes and ship out again for another voyage, shivering and half naked.

"Advance" refers to money lent the seafarer by a captain or roominghouse keeper in return for a commitment to ship out again.

"Blood Red Roses" was popular on both British and American ships; another title is "The Bunch of Roses"--which referred to Wales, England, Scotland, and Ireland united as a "bonny bunch" in the British Union.



Solo
1. Our boots and clothes are all in pawn
Chorus
Go down, you blood-red roses, go down!
Solo
And it's mighty drafty round Cape Horn
Chorus
Go down, you blood-red roses, go down!
Solo
Oh, you pinks and posies
Chorus
Go down, you blood-red roses, go down!
Solo
Oh, you pinks and posies
Chorus
Go down, you blood-red roses, go down!

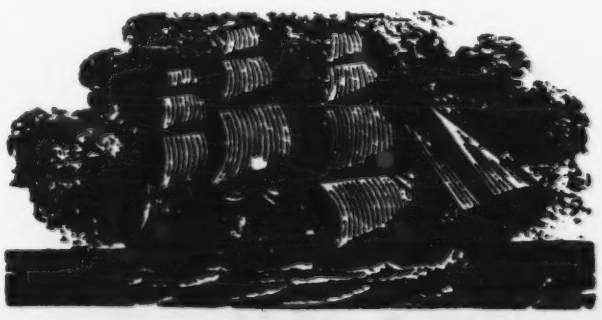
2. You've had your advance and to sea must go
Chorus
Chasing whales through the frost and snow
Chorus
Oh, you pinks and posies
Chorus
Oh, you pinks and posies
Chorus

3. My old mother, she wrote to me
Chorus
"My dearest son, come home from sea."
Chorus
Oh, you pinks and posies
Chorus
Oh, you pinks and posies
Chorus

4. But around Cape Horn we all must go
Chorus
Round Cape Horn through the ice and snow
Chorus
Oh, you pinks and posies
Chorus
Oh, you pinks and posies
Chorus

5. Round Cape Horn we all must go
Chorus
For that is where the whalefish blow
Chorus
Oh, you pinks and posies
Chorus
Oh, you pinks and posies
Chorus

6. Just one more pull and that will do
Chorus
For we're the bullies to kick her through
Chorus



Folksong in the Classroom
Laurence I. Seidman
140 Hill Park Avenue
Great Neck, New York 11021

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Here are the names and addresses of colleagues. Please send them a copy.

For future issues, I'd be interested in songs about: ___farmers ___ labor
___peace ___railroads ___sea chanties ___others:_____

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Editors

§John A. Scott
Fieldston School
(New York)
& Rutgers University
(New Jersey)

§Laurence I. Seidman
C. W. Post Center, Long Island University
(New York)

all communications to
Laurence I. Seidman
140 Hill Park Avenue
Great Neck, N.Y. 11021
516-466-8546

Advisory Panel

Sandy Behrend, *Art Teacher*
(New Jersey)

Bill Bonyan, *Folksinger*
(Maine)

Anna Fulhart
Elementary School Teacher
(Indiana)

Jenny Vincent Welles
Hispanic Folk Music Resource Person
(New Mexico)

J. Calvin Holsinger
Evangel College of Arts and Sciences
(Missouri)

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ATTENTION ALL SOCIAL STUDIES TEACHERS

Folksong in the Classroom is a Special Interest Group of the National Council for the Social Studies. This means that we are entitled to have a meeting each year at the annual conference of the NCSS; and that we enjoy valuable privileges in respect to outreach among teachers of the social studies.

Are you a member of the National Council for the Social Studies? If so, please send us a card giving your name and address. Subscribers to Folksong in the Classroom who are also members of NCSS are automatically members of our SIG if they wish to be. We need a complete list for purposes of record and of communication.

Social studies teachers, of course, are only one element in the membership of Folksong in the Classroom. Teachers of English and of reading, librarians, music teachers, and students of education are also an important part of our constituency, & elementary school teachers.

CORRESPONDENCE FROM OUR READERS

Ann Berenato, 318 S. Euclid St. #2, Bloomington, IN 47401

I was thrilled to receive the last issue (Vol. IV) because of the information on Dr. McCarthy's manuscript, "Motivating Reading with Ballads, Folk Songs and Hymns."

I've just completed "Methods of Teaching High School Reading" at Indiana University, a required class for the State of Indiana Teaching Certificate. As a music major, I was very skeptical about the relationship between music and reading and wondered how I'd ever apply this course to my music classroom.

After six weeks, I know why this course is required for all education majors in all fields. It was excellent, and now I'm particularly interested in reading and music. I couldn't believe what a coincidence reading about Dr. McCarthy's article was, since I had just finished the final exam today! Please send me a copy of the manuscript as soon as possible. I'd like to share it with my neighbor who is doing graduate work on this very subject.

Katherine Keene, Juliette Gordon Low Birthplace 142 Bull St.,Savannah,GA 31401

Thanks so much for making Bill McCarthy's superb article available. I find it particularly important to collect solid reading techniques to incorporate in other disciplines. After all, history and humanities lose, too, when reading is deficient.

* * * * *

Editorial comment: We have had more enthusiasm and requests for reprints of Bill McCarthy's article than for any other item we have featured. We are grateful to Bill for allowing us to print it and will mail it out to any of our readers who send three 20¢ stamps or 60¢ cash or check.

Marge Lippincott 410 S.Meramer, Clayton, Missouri 63105

I am doing exciting local history programs with 4th and 5th grades for "Springboard to Learning." Using river songs from the West and older Anglo and French it is very, very successful. Songs in chronological order are Wild Hog, Benjamin Bowmaneer, Jenny Jenkins, Rowdy Soul, Shawnee Town, Bayou Sara, plus fiddle and dance tunes or play parties from Southern Illinois. I want to write this up as well as stuff on younger kids. No time! I will probably do some traditional music with older kids before my program as Museum Education Specialist here at the Arch (St. Louis, Mo.) is no longer funded. I promise I will write to you.

* * * * *

Editorial comment: Doesn't the above sound fascinating? We wrote Marge urging her to write this up in more detail so we can print it for all our readers, but so far she's been too busy.

Jerry & Bev Praver, 1543 E. Palm Drive, Covina, CA 91724

Vol. IV, #1 contained that unbelievable "checklist of free materials still available to subscribers from our first three volumes." We've been poring over the list of 35 items trying to decide which ones to order, and it seems like the only solution is to order the entire list. We have enclosed a check for $7 (35 x 20¢) to cover the postage. We realize that the postage probably won't be that much, but you don't charge enough anyway!

* * * * *

Editorial comment: We still have all 35 items available. We do ask a 20¢ stamp for each free item. It's not only postage that needs to be covered, but the printing, collating, stapling, filing, storing, and handling all these items so that we have them ready for you. Please do not send us individual envelopes. We mail them bulk mail when you order more than one or two items, and we cannot fit them into individual envelopes. You may send us either stamps or pay by check for these free materials. If you haven't ordered any yet, take another look at pages 22 and 23 of the Women's Songs issue and send in your order. We'll fill it promptly. We feel these items should be in teachers' hands for them to use.

Lyle Sparkman, 709 Kingswood Drive,
Rogers, Arkansas 72756

I received the Women's Songs issue and was particularly pleased with it. Ole men in my neck of the woods often have women's songs in their repertoire and sing them without any reservation that they are in first person or sung from a woman's point of view.

Two of my favorites are "Sinful to Flirt" and "Johnnie Wise" (Randolph #87). I notice that general audiences tend to be somewhat uneasy if a man sings these songs, because current country music strongly delineates sex, so that only women sing women's songs and men sing men's.

This weekend is the 36th annual Ozark Folk Festival in Eureka Springs, Arkansas, and so you can guess my immediate plans!

Mandy Staples, Route 4
St. John's, Michigan 48879

I was involved this past summer in an extremely interesting project. A friend and I built a log raft and floated down the Ohio and lower Mississippi rivers. We ran an "Outdoor School" and taught various activities, such as canoeing, kayaking, climbing, orienteering, navigation, and so on. I did a bit of research prior to this and taught folk songs about river life and the river as we floated with the current. Needless to say, floating on a log raft in itself is a worthwhile activity and a way for people to really get a feel for history. But I believe the folk songs just made it that much more concrete. As we pushed on the sweeps, we'd sing "Barges" or "The Boatman." It made hard work a lot more interesting and even educational!

I plan to work around and on the river for a while, so if you come across any songs about the river, I would truly appreciate them!

* * * * *

Editorial comment: Mandy has written to us again and says she would be glad to write up a more detailed account of her experiences on the river and with her raft. In the meantime, we wanted to share her activities with you. We look forward to offering our readers a fuller account.

Do any of you know any river songs? Make copies--words and music--and send them to Mandy. Here we are printing an issue on sea songs and chanties, and river songs certainly fit in with our seagoing tradition.

We love hearing from our readers. Teachers and librarians are doing such fascinating things and yet no one ever gets to hear about them. Usually we don't get too much praise close at home for creative activities and endeavors. But we certainly hear about it when we do something wrong! Right?

The great majority of teachers are dedicated and hard workers, and it's time that we in the profession stood up and said so. There's always room for improvement, but one of the best ways is to share our ideas and successes.

Nell Veenstra, 1061 Sherwood Road,
Williamston, Michigan 48895

I am an elementary music teacher and a firm believer in giving my children a lasting repertoire of folk music.

Besides seeing each class for music each week, we are lucky enough to have more time in our schedule to work with classroom teachers and to tie into their curriculum. Folk song material is a beautiful way to relate in some way to the language arts/social studies area.

I especially like to relate folk songs to books on the same topic and/or classical listening selections, or dance and singing games.

For example, this year, we have as our school theme, "A Trip Around the World." We are starting in the U.S.--North America--then taking Europe, going on to South America, Australia, Africa, Middle East, Asia, and back to the U.S.

Some of the folk songs I am including for the U.S. are: "When I First Came to This Land"; "Down the Ohio" - singing game; "Shenandoah" - new book on Shenandoah National Park for children; two spirituals - partner songs - "Swing Low" and "All Night, All Day"; "Yankee Doodle Dandy" and "You're a Grand Old Flag" by George Cohan.

Cowboy songs and Square Dances -Old Chisholm Trail, Goodbye Old Paint, Streets of Laredo.

(continued page 37)

RICHARDS INSTITUTE OF MUSIC EDUCATION AND RESEARCH
149 CORTE MADERA ROAD, PORTOLA VALLEY, CALIFORNIA, 94025

SONG---AN INALIENABLE RIGHT

--Mary Helen Richards

Song is an essential part of life. Everyone has a right to sing. Everyone has a need to sing. Everyone can sing.

Song can be a key to learning to communicate. Song can be a catalyst for the development of self confidence. Song can be the basis for a superior musical education and a long-lasting love of music. Best of all, song can be the means through which individuals in groups can learn to work together and love and respect one another.

ETM (Education through Music) was founded on some of these premises and in twelve years of growing, studying, researching, looking for ways ----always following the needs of the children---we discovered the others. For example, by looking for ways to teach the deaf about music we found ways through song to help them learn to speak, and discovered principles that are now used to help pre-literate people to speak, read and write English. The same principles are used to assist children and adults to be able to hear and follow and love Bach.

This great respect for the value of song to every individual is the strong basis on which all of ETM flourishes. The songs of which we are speaking are great songs, but very simple songs. They are the singing games of the English Language, like The Farmer in the Dell and Here we Go Round the Mulberry Bush. Each of the songs that are a part of the ETM repertoire has been subjected to intense study by teachers and children working together in the classroom to develop what the children seemed to need. In addition, musicians, linguists, classroom teachers and adults who wanted to learn how to sing have worked with these songs and games extensively to discover the best way for them to be presented and developed in a wide variety of situations. We call these wonderful singing games "Song Experience Games".

The experiences available to the child and the adult through these songs, and the singing, the movement, the social interaction, the listening, the solo action and group action--the constructive thinking required of each participant---provide as much input for class discussion and interaction as a field trip that takes a whole day.

As students become familiar with a particular song and all its possibilities, the childrens' creative genius bursts forth and many new things happen. Games may be transformed---even an opera may result. Or, to the amazement of the adults involved, a sixth or seventh grade group may find something they need in the playing and singing of one simple game and wish to repeat it many, many times.

Song really does belong to us all, and especially do these songs belong to the children in the elementary and junior high classrooms. During the playing and singing of the games, everyone learns to sing. No one needs to be a great musician to make the singing go. No one needs a guitar or a piano or even a record player. The child is his own instrument. Everyone needs everyone else and everyone needs to sing. If this can happen once every day

 (continued on page 36)

Songs of the Sea:
Chanties, Fo'c's le Ballads & Fishing Songs

Introduction

Today, as we enter the space age, it is appropriate that we remember our sea heritage and the days of the Tall Ships. Our first settlers crossed the ocean to reach and settle in the New World. Wooden ships, manned by iron men, helped to build our commerce and make our country grow.

Long before the colonists separated from British rule, Yankee sailors--blacks, whites, Indians, and foreign born--served in colonial and English ships. Laden with spices, teas, whale oil, lumber, and slaves, rich cargoes from far-off ports, these ships sailed the world's seas. From these English ships the Yankees learned most of their chanties, although as American commerce increased, the Americans developed their own chanties and adapted the English ones to their own needs. Thus these songs became international and sung on the high seas and in world ports wherever English and American ships traded.

As early as the 16th century, the cod fisheries of the Grand Banks of Newfoundland drew boats that set sail from England every spring to return home in the fall. By provision of the first charter of Virginia, a fishing colony was established on the coast of Maine. Here, at the mouth of the Kennebec River in May 1607 was laid the keel of the Virginia, a 30-ton seagoing pinnace, the first vessel built in America for commercial use.

Corn was traded for beaver skins in Kennebec, cod was shipped to England. The first American shipyard was established on the Mystic River in 1629. Two years later, in 1631, the first seagoing vessel was launched. She was called The Blessing of the Bay and was owned by the Puritan Governor, John Winthrop.

The New Englanders found that their forests provided the wood for building the vessels. Lumber was also often their cargo. Their lumber, cod, corn, rum, wheat, rice--all sailed the seas. Yankee ships under Yankee skippers threatened the supremacy of Great Britain in commerce.

The golden period of American shipping was between 1800 and the Civil War. This was the supreme era of the sailing ship. The discovery of gold in California helped push the merchant marine to its greatest heights.

In addition to cargo, British and American ships during these years hauled hundreds of thousands of European immigrants across the Atlantic to people the New World and make possible its development.

Up to the time of the Civil War, Americans were among the boldest and most skillful seafarers on the face of the earth. As time went on, however, and people moved westward to settle the wilderness, children grew up in the depths of the vast continent out of sight and sound of the sea; the memory and the traditions of the sea song became faint. But the sea songs are among the greatest and most beautiful in our entire musical heritage. They belong to the future. Without them, we and our students are immeasurably poorer. Without them, our sense of the American past and the great role that the sea has played in it is blurred.

The beautiful layout of this issue is due to the artistic talents of Miriam Helbok.

A. Chanties and Chanteying

Introduction

It was the wooden merchant ships and their sails that developed the chantey and the chanteyman. In the merchant marine, chanteying was the very essence of seafaring life.

Once the institution was established, ships could not be handled without chanties. Chanties were actually working songs. Everything in a sailing ship was done by hand: the setting of sails, the hauling up of the anchor; working the pumps; keeping the ship sailing on an even course. All these jobs were too strenuous for one or two men, however powerful they were, to accomplish by themselves. It took the labor of anywhere from three to 20 men, depending upon the job, all pulling and straining in unison, to accomplish the many tasks on a sailing voyage. Set to the rhythm of song, their efforts could be coordinated so that all moved and pulled at the same time.

Thus the labor of working the ship developed the songs that lightened the seaman's task. Chanties were sung aboard sailing vessels to bring speed and efficiency to the sailor's daily labor. They also offered the seaman a safe opportunity to grumble about the terrible conditions under which they had to work. They offered an escape valve for the sailors' thoughts and emotions on their long, crowded, monotonous and backbreaking voyages.

Things that you could not mention in front of the captain or mates, you could voice in your songs. Thus the chanties dramatically describe the life of the men and their working conditions.

Traditionally, the chantey is sung very slowly and deliberately, to give the men a chance to rest between pulls. The British poet laureate John Masefield wrote:

> It is perhaps impossible for anyone who has not had the privilege of hearing them sung under the conditions for which they were made, to realize how much they helped the work.
>
> It used to be said that "A song was ten (men) on the ropes." This was not an exaggeration. Every sailor must have seen men failing to do a piece of work without a song, yet doing it with pleasure and ease with the song to help them. Part of the value of the songs, no doubt, was in the timing of the haul, but the great results achieved by them came from the excitement and zest which the singing gave to the task.
>
> It often seemed as though new life entered the singers as they sang. Perhaps nobody ever heard one of these songs being sung at the rope or capstan without feeling that song was indeed a divine thing and the gift of gods to men.

The leader of the group who gave the song and set the pace was called a chanteyman. He had a loud voice, a ready wit and a sharp tongue. A good chanteyman also needed a good memory, an extensive repertoire of chanties and the gift of improvisation. Each chanteyman had his own favorite tunes with his own stock of entertaining lines--about girls, the mates, the captain, grog, and home.

The choruses of chanties were standardized both as to the words and the airs, but the solo lines used by the chanteyman varied greatly. The words generally followed a pattern or central theme to which the chanteyman's improvisation held fairly close. The chanteyman with originality and reputation to maintain tried not to repeat the same verse twice. If his story came to an end before the job was done, he fell back on a series of lines describing the piece of work underway, drawn from a common stock for piecing out on such occasions.

At first, in early days of sailing in the late 1700's and early 1800's, when crews were large, the chanteyman was excused a good deal of the strain of pulling. He often was allowed to sit on the capstan and just sing. But as crews got smaller and competition for speedier crossings fiercer, he had to pull his own weight and also lead songs.

His position was generally on the leading part of the rope, the rest of the crew tailing on behind him. In order to draw the crowd out right on the chantey, he would sometimes sing the chorus through first. Immediately upon the heels of the last word of the solo--often before the last word was enunciated--it was the custom for the crew to swing in loud and strong on the chorus.

There were three different types of chanteys and each was used for certain tasks.

1. Short-Haul Chanties

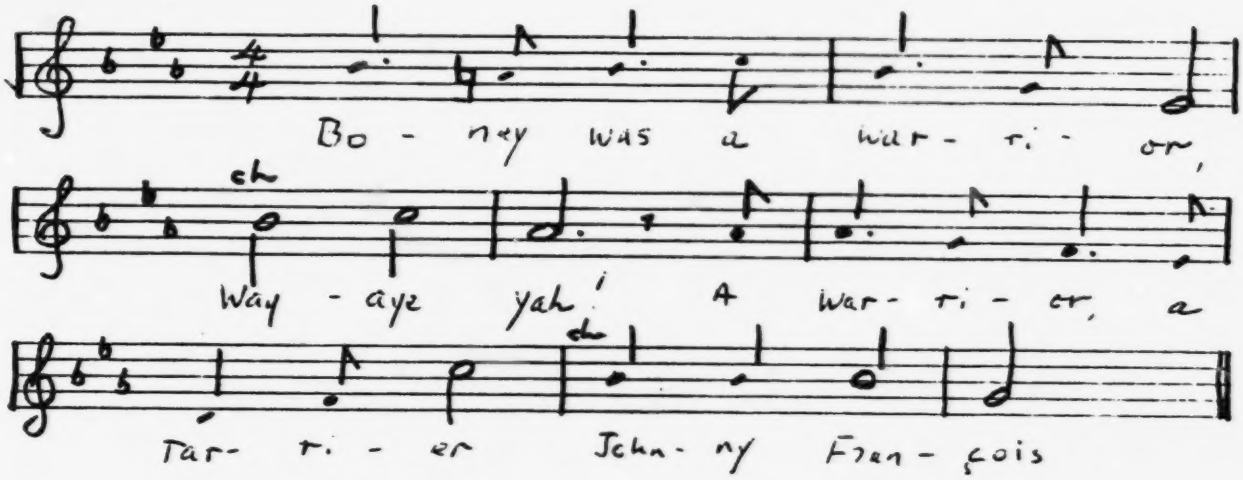
Short-haul or short-drag chanteys were used when only a single heave and a few short lusty pulls were necessary, as in sweating up or removing the slack from the halyards (stout ropes used to hoist the sails), to make the sails absolutely taut, so they could catch as much wind as possible. They were also used in sheeting up or hauling on the sheets, tackles and braces (various ropes used for one operation or another in setting or taking in sail). Or in bunting mainsail or foresail (bunting means the neat stowing and tying up of the sails on the yardarm when they were not in use or when the voyage was over). Furling a sail high above the deck while swinging through a wide arc was no job for squeamish folk.

In a sharp blow or storm, the whole watch lay aloft to reel or furl the mainsail or top royal (that is, take in the sail so that the wind didn't blow her into tatters or even capsize the ship). Strung out along the yardarm, standing on the swaying, thin, slippery footrope, their only support, often with bleeding or cracked fingers, clutching and clawing at the unruly half acre of billowing canvas, they struggled to get the wind out of it and pass the gaskets around the yard. To secure the sails was the only consideration.

The old sailor's advice to a panic-stricken landlubber, furling his first sail aloft was:

"One hand for yourself and one for the ship. Keep your eye on the job and don't look down!"

Boney



Boney beat the Prussians,
Way-aye yah!
The Austrians and the Russians
Johnny Francois

O, Boney marched to Moscow
Way-aye yah!
Lost his army in the snow,
Johnny Francois

Boney went to Elba,
Way-eye yah!
Boney he came back again
Johnny Francois

Boney went to Waterloo,
Way-aye yah!
There he got his overthrow,
Johnny Francois

Boney went a-cruisin'
Way-aye yah
Aboard the Billy Ruffian,*
Johnny Francois

Boney broke his heart and died
Way-aye yah!
Boney broke his heart and died,
Johnny Francois **

* HMS Bellerophon. Ship on which Napoleon was sent into exile on the island of St. Helena.

** Johnny Frenchman

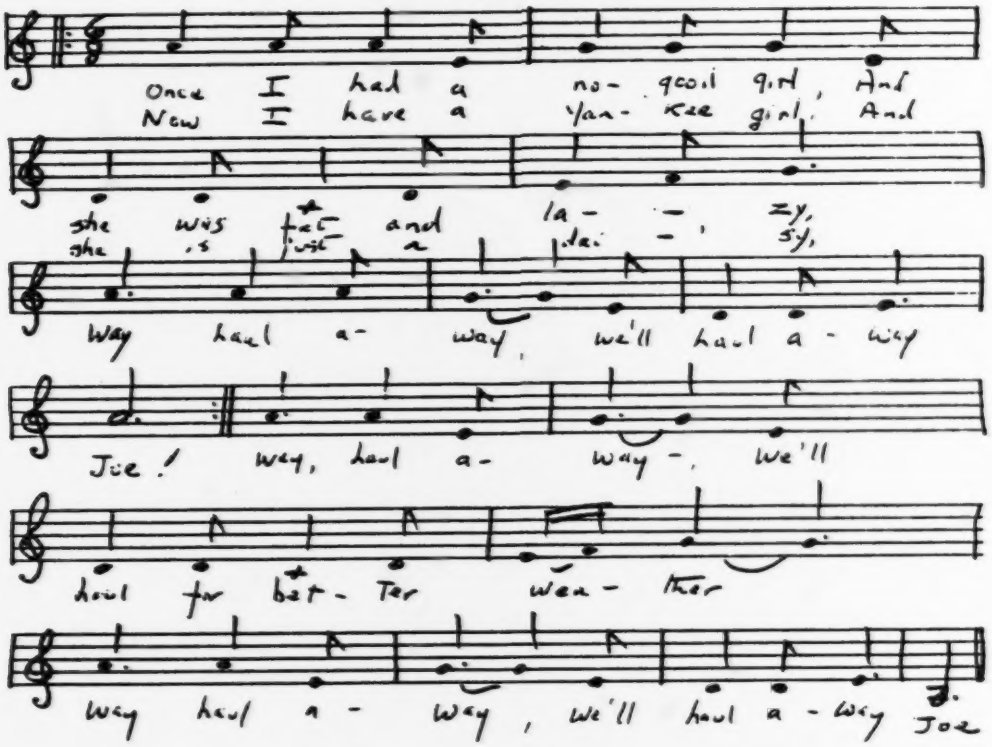
From 1800 to 1815 Napoleon Bonaparte -- adventurer, gangster, general, and emperor -- straddled the continent of Europe. He was a hero to the French people as well as their sworn enemy, a terror to crowned kings, an oppressor of the nations he conquered.

Of the great powers of Europe England alone was saved from the tramp of the French boot -- and this was due in large part to the brave sailors who fought England's battles at sea. Boney is a short-haul shanty, a magnificent song that arose out of the struggle with France. It tells the story of Napoleon's conquests vividly and briefly, celebrates his final defeat at Waterloo, his exile, and his death.

chronology

1805	Defeats Austrians at Ulm and Austerlitz
1806	Defeats Prussians at Jena
1812	Invades Russia and is forced into catastrophic retreat
1814	Is defeated at Leipzig and exiled to the island of Elba
1815	Lands in France, raises his banner, and is defeated at Waterloo. Is exiled to St. Helena
1821	Dies.

Haul Away Joe



Once I had a no-good girl,
And she was fat and lazy
(Way haul away, we'll haul away Joe!)
Now I have a Yankee girl,
And she is just a daisy,
(Way haul away, we'll haul away Joe!)

<u>chorus</u> Way haul away, we'll haul for better weather,
Way haul away, we'll haul away Joe!

When I was a little boy,
My mother she done told me,
(Way haul away, we'll haul away Joe!)
That if I didn't kiss the girls
My lips would all grow mouldy,
(Way haul away, we'll haul away Joe!"

<u>chorus</u>

King Louis was the King of France,
Before the Revolution,
(Way haul away, we'll haul away Joe!)
But then he had his head cut off,
Which spoiled his constitution,
(Way haul away, we'll haul away Joe!"

<u>chorus</u>

The cook is in the galley now,
Making duff so handy,
(Way haul away, we'll haul away Joe!)
The captain's in his cabin,
Drinking wine and brandy
(Way haul away, we'll haul away Joe!)

<u>chorus</u>

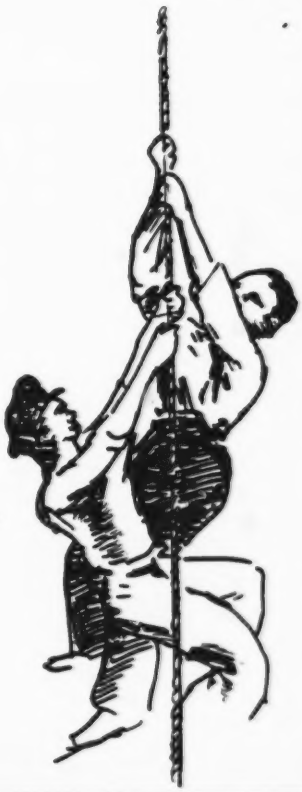
Once I was in Ireland,
Digging turf and taters
(Way haul away, we'll haul away Joe!)
Now I'm on a Yankee ship,
A-hauling on the braces
(Way haul away, we'll haul away Joe!)

Haul AWAY Joe continued-

Vocabulary: duff - a plum and raisin and flour pudding that the cook would make as a special treat for the men.

Haul Away Joe is a short-haul shanty that was also possibly used at the halyards. The song was used mainly for hauling in the foresail after it had been reefed: this required a series of short pulls to take up the slack and to make the sheet taut again under the pressure of the wind. The men in the team all pulled together on the word Joe! In between time, the leader sang out a fresh solo line, the men caught their breath, took a new grip on the rope, and got set for the next pull.

We know nothing about theorigin of the melody to this song, which has a serene qaulity in contrast to the smart-alecky lines to which it was set. On shore, Haul Away Joe, sung to a slow tempo, can do good service as a lullaby. Today, unfortunately, very few young people know this song, or have ever heard it; but it becomes an instant favorite with children when introduced to it in the elementary grades. We have sung it for years, and the fascination doesn't fade. Haul Away Joe, we feel, is a truly wonderful item in our song heritage.



Frederick Pease Harlow in his book, Chanteying Aboard American Ships, writes

> To appreciate this chantey fully one must actually see or take part in the work. To stand knee deep in water at the lee scuppers, the seas breaking over the vessel as she gathers headway under the new stretch of canvas; with decks awash and the whole crew stringing out with feet braced, holding the fore sheet with a deathlike grip in an effort to gain, foot by foot, the necessary amount of the sheet from the balloon-like sail which is straining and groaning to be free from the boltropes and lash the waves with its ribbons as the good ship throws herself in a head sea; that is life on the ocean wave.

SONG: AN INALIENABLE RIGHT continued from page 30

it can open new horizons for the whole classroom. If a child can sing in this way every day he will find his singing voice, and a basis for being able to listen to and hear music will be established in his whole being. If a child finds his singing voice no one will ever say to him, "You are a blackbird. You just pretend to sing!"

We have documented evidence that this denial of the right to sing has happened to many of the teachers with whom we work, and has created great personal problems for them. Time after time we have provided assurance, encouragement and singing assistance to teachers whose childhood and adult years were clouded by the idea that they had no song. When one who has been denied the singing experience discovers her or his singing voice, a remarkable release seems to result. I write this and think, "Can it really be so important to sing? Am I just inventing this new inalienable right? Then my mind goes back over the hundreds of teachers who have said to me, "I can't sing--" and I know its worth the struggle both for them and for the children who are still being told that they have no song. It is essential that the person who has not found his singing voice be given a chance to sing in the singing games everyday. They should never be placed on the spot and forced to sing alone. They need time. With and through the singing games, they can sing joyfully, and find their own way.

So, everyone can sing. In courses throughout the United States and Canada, ETM can be made available to anyone who wishes to come. Some come to learn music, and that was our original reason for organizing. Some come to learn to work with children, and that is basic to ETM. Some come to study the English language as it can be presented for study through the songs. Some come for the excitement of singing and moving and interacting in the song experience games. Some come for credit which is usually available. Most come because they have discovered that song makes things happen, and they soon find that song can make things happen again and again in their classrooms too.

2. Halyard* Chanties

Halyard chanties were used for pulling jobs too heavy or too prolonged for short-haul chanties, as in hauling the mail sails, catting or securing the anchor, swaying some heavy object aloft, and occasionally for pumping ship. The ropes were made fast around stout belaying pins fitting through holes on the pin rails, strong wooden racks built on deck around the masts. Each rope had its pin.

When a halyard was to be seated up, or a sheet or tack manned, it took but an instant to cast the neat coil off the pin. Gripping the rope as high above his head as he could reach, the chanteyman made sure that his shipmates were double-handed on the rope. Then he sang out in his fashion. His mates roared the chorus. The man in the rear took in the slack and stood ready to "belay" or make fast by taking a turn around the pin.

Chanteying owes a great deal to the Black American stevedores. Their work songs influenced many chanties, both in words and melodies. Hanging over the rails, watching, the seamen listened to the Black stevedores loading cotton in the southern ports. These workers used to sing rhythms to help them stow away the cotton in the hold of the ships. They would sing in rhythm as they rammed the bales tightly into the already crowded hole by means of long wooden wedges or jack-screws--thus the expression "screwing cotton." The sailors would take snatches of the melodies or the words to sea, often changing the words to fit their jobs aboard ship.

Many Blacks themselves were sailors, shipping to sea when the cotton season was over and there was a dearth of employment in the ports. Thus an intertwining of sea chanties and Black work songs constantly went on.

Often sailors themselves used to get jobs loading the cotton aboard ship. Sailors sometimes preferred to work as stevedores in the southern ports to the hardships and low pay of life at sea, so again they would come into intimate and frequent contact with the Black stevedores and their work songs.

"Lowlands," on the following page, is given in two versions, the British and the Afro-American.

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*Halyards were the stout ropes used to hoist the sails.

(correspondence, Nell Veenstra continued)
Aaron Copeland's"Hoedown & Street on Frontier Town" "America", Charles Ives's "Variations on America The Beautiful." We could spend a year on just U.S. music and all the cultures that influenced our music, so I have to make choices. I team up with a visual arts person. We share the same two elementary schools and she suggests art projects and introduces the staff & children to the Art of the country through slides and art prints.

I hope to encourage these classroom teachers to use folksongs in their teaching.

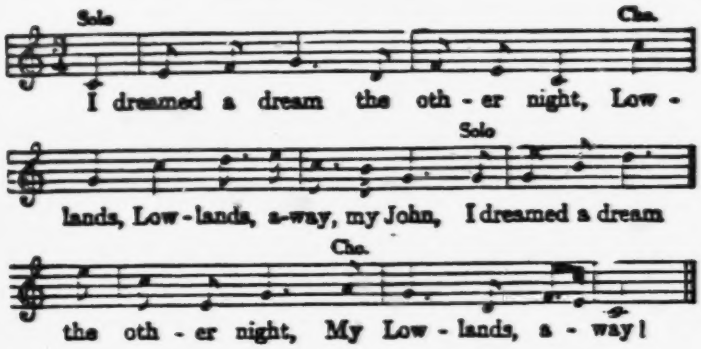
Lowlands

The origin of this song is an English ballad, Edwin in the Lowlands Low, in which a young woman's parents murder her lover for his gold and toss his body into the sea. The song, much loved by American seafarers, was adopted by Black stevedores of Mobile, Alabama when they loaded cotton; their song expresses concern for their low pay rather than the British love story.

Why did the seamen love this song so much? It expresses the great loneliness of men facing both the daily struggle with the elements and the vastness of the eternal.

"Lowlands" is a noun much used in British seasong. It refers to the Lowlands of south and eastern Scotland. "Lowland seas" is a synonym for the North Sea.

1. British



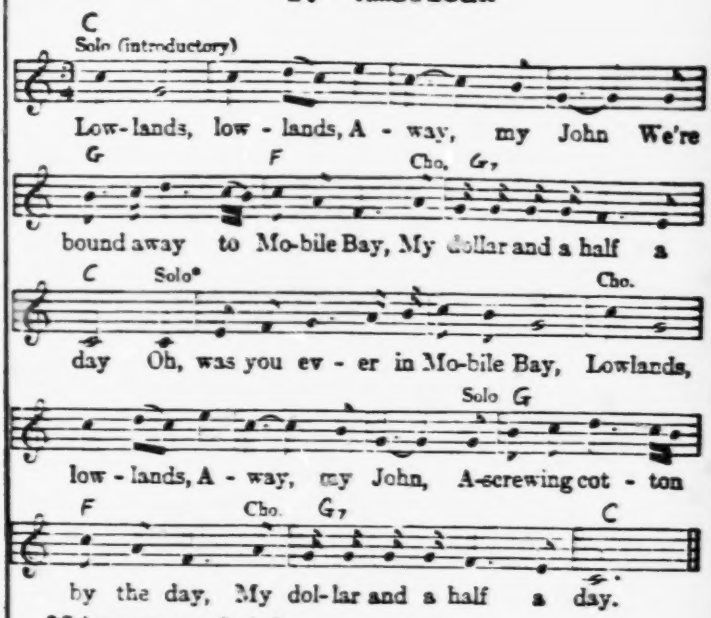
I dreamed a dream the other night
ch Lowlands, lowlands, away my John
I dreamed a dream the other night,
ch My Lowlands, away!

I dreamed I saw my own true love
ch Lowlands, Lowlands, away etc.
I dreamed I saw my own true love
ch My Lowlands away.

She came to me all in my sleep,
ch Lowlands, Lowlands, away etc.
She came to me all in my sleep
ch My Lowlands, away!

And then I knew my love was dead,
ch Lowlands, Lowlands, away etc.
And then I knew my love was dead,
ch My Lowlands, away.

2. American



Introduction:
Solo -
Lowlands, lowlands, away my John,
We're bound away to Mobile Bay,

Chorus -
My dollar and a half a day.

Stanzas:

O was you ever in Mobile Bay?
Lowlands, lowlands, away my John,
A-screwing cotton by the day,
My dollar and a half a day.

The white man's pay is rather high
Lowlands [etc.]
The Black man's pay is rather low,
My dollar [etc.]

O my old mother she wrote to me,
Lowlands [etc.]
My darling son, come home from sea,
My dollar [etc.]

Note: The first and third lines of each stanza are solo; the chorus is underlined.

Source: Joanna C. Colcord, Songs of American Sailormen. New York, 1964

BLOOD RED ROSES (continued)

There were many descriptive verses to this song, the hardworking sailors letting out their complaints in these plaintive verses:

A whale is bigger than a mouse,
A sailor is lower than a louse.

The cook 'e rolled out all the grub,
One split pea in a 10-pound tub.

All this is true to you I tell,
The ship we're on is a living hell.

The captain's covered o'er with fur,
Has grown a tail like Lucifer.

No one is quite sure what "blood-red roses" refers to in the refrain, and there have been all kinds of fanciful explanations. Some think that "blood-red roses" was the label which Napoleon's troops gave to the British redcoat soldiers, just as Americans in the Revolutionary War called them "lobsters" or "bloodybacks." Stan Hugill thinks the chantey may have started on troop ships when soldiers were rounded up to do some of the hard work ("Hang down, ye lubbers! Hang down, ye bloody roses!") Some think the refrain was linked with an older song, "The Bonny Bunch of Roses," that deals with the Napoleonic era. But the lovely melody to which the "Bonny Bunch of Roses" was set has no connection with the tune of the chantey "Blood-Red Roses."

3. Capstan Chanties

The third type of chantey was the windlass or capstan chantey (pronounced "caps'n"). These were long, rolling songs suited to continuous pushing as in steadily tramping around the caps'n when hoisting anchor or when "warping" or pulling the ship up to the dock. For the slow, backbreaking work of manning the pumps, either halyard or capstan chanties might be used.

The capstan was a barrel-like structure with wooden horizontal bars that fitted it like the spokes of a wheel. To raise the heavy anchor, the men had to walk around and around the capstan pushing the bars before them until the cable was all wound in. Because they often had to haul up many yards of the heavy cable, work at the capstan went on for a long time. Hence the capstan chanties went at a steady, swinging pace, almost like a march.

John Masefield wrote of these chanties:

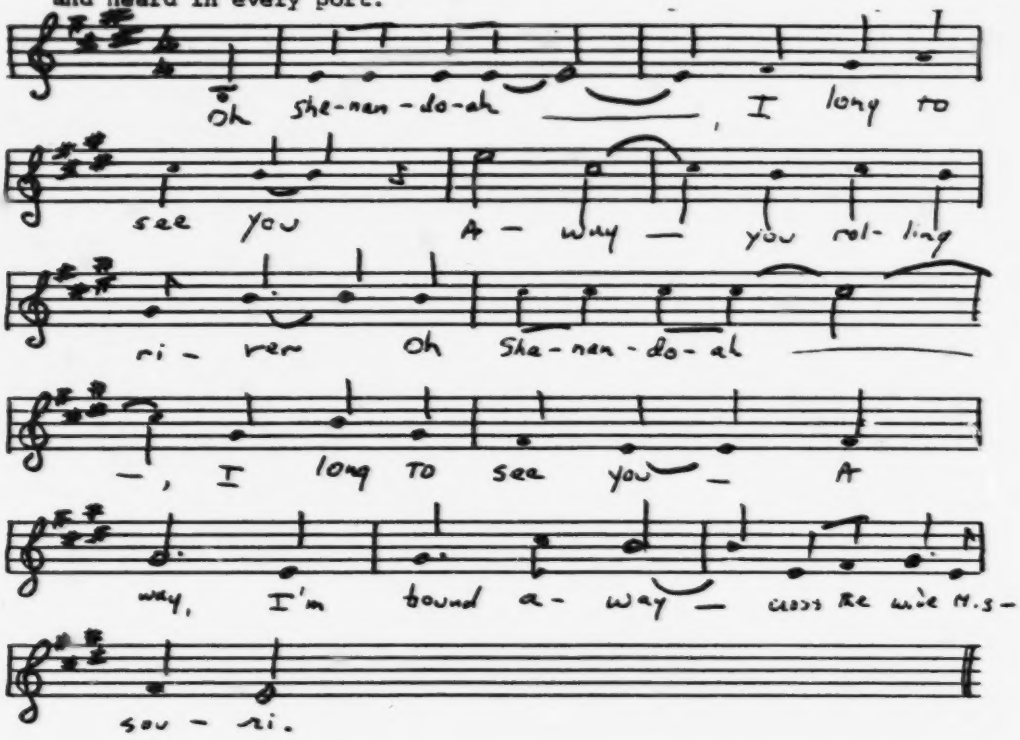
> The caps'n shanties are the most beautiful. It is a glorious thing to be on a fo'c's'le head, heaving at a capstan bar, hearing the chain come clanking in below, to the music of a noisy shanty sung by a score of sailors.

Many of the three types of chanties had four line stanzas--a solo line followed by a chorus line, then another solo line and then a line of chorus. Usually there was a pull on each chorus. Then the chanteyman's solo would give the men time for shifting their hands on the rope, adjusting their feet and making ready for the next combined pull. It was a kind of organized tug of war with the wind, sails, and ropes as the other team. Tempos varied according to the number and freshness or weariness of the men, the mate's impatience, whether or not the captain had his eye on them, the weight of the yard and sail being hoisted, and the increasing strain as the yard rose higher aloft.

Shenandoah

One of the most beautiful and melodic of all chanties is "Shenandoah",often pronouced "Shanadore". No one knows exactly its origin. There are lots of theories.Some believe it was originally a Canadian voyageur or Missouri River boatman's song, a land ballad telling about a trader who courted an Indian chief's daughter and then left her on the wide banks of the Missouri. Possibly it was taken to sea by a lumberjack who worked in the woods in the winters and went to sea during the summer.

The slow haunting,lonely call of the sailor bound out to sea to his wife or sweetheart,has been carried all over the world by Yankee ships and heard in every port.



It also was a favorite of the U.S. cavalry. Carl Sandberg wrote:

Regular army men were singing this in 1897. Many years earlier, sailormen were singing it their way...Shannadore, I am told, may have been the name of a ship. Or it may be the old time pronunciation of an Indian chief or the historic Virginia Valley. When I asked Joseph B. Fifer, the former governor of Illinois about his early life, he said, "I was born in the Shannadore Valley." That was in the early 1840's.

Oh Shenandoah, I long to see you,
ch Away, you rolling river,
Oh Shenandoah, I long to see you,
ch Away, I'm bound away,
Cross the wide Missouri

Oh Shenandoah, I love your daughter
I love the music of your waters

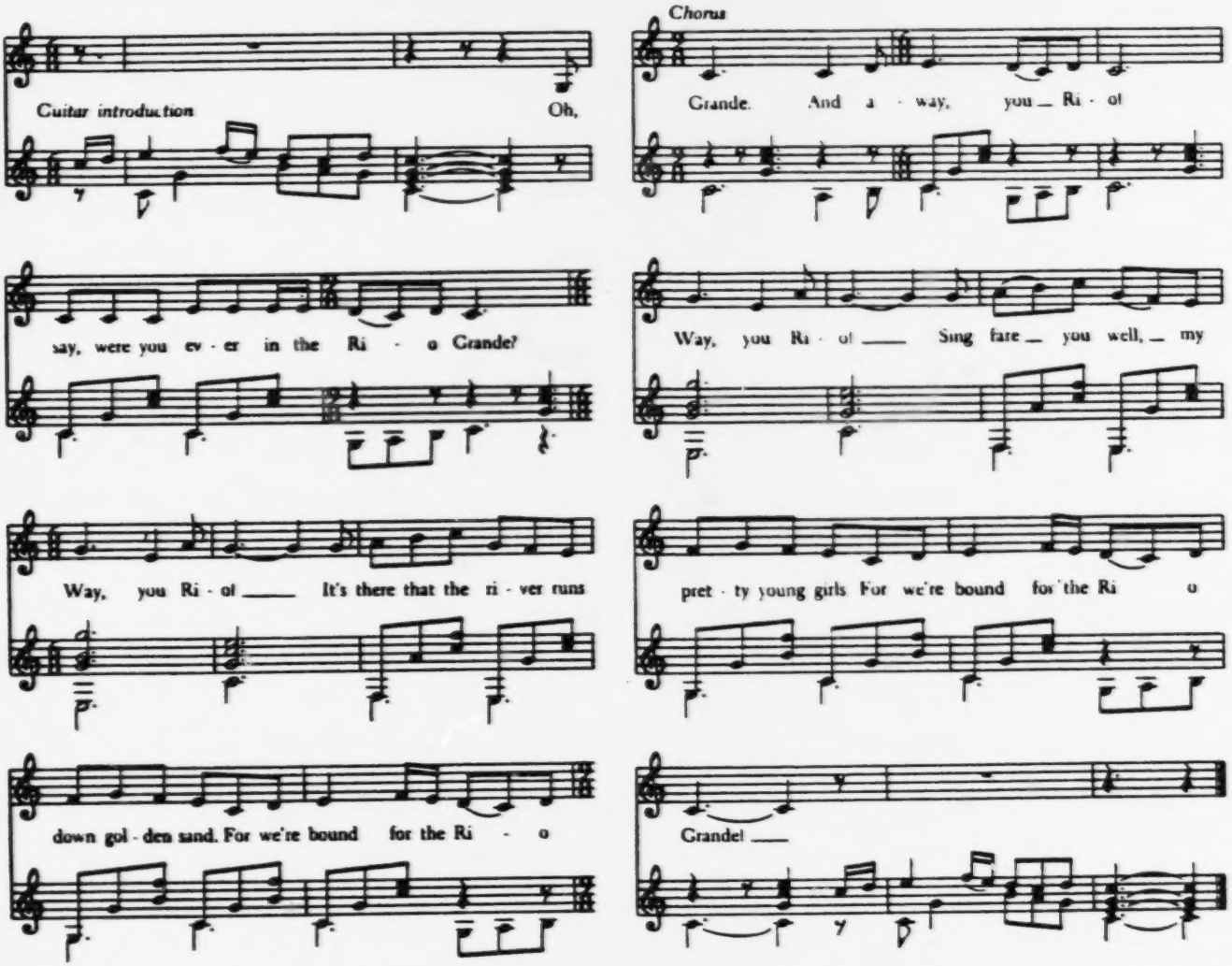
Oh Shenandoah, I took a notion
To sail across the stormy ocean

'Tis seven long years since last I see her
'Tis seven long years since last I see her

She would not have me for her lover
She would not have me for her lover.

Another old time sailor comments: This capstan chantey was used only when a vessel hoisted the night hawk (ablack pennant, sometimes called a homeward bound pennant to signify to all ships she was going home and would take mail or messages) and the anchor was brought aboard for the last time.

Bound for the Rio Grande



Our ship is a-sailing out over the bar
Refrain: Away, Rio
They've pointed her bow to the Southern star
Refrain: And we're bound for the Rio Grande

Chorus: Then, away bullies away, Away, Rio
So fare ye well my pretty young girls,
For we're bound for the Rio Grande.

Oh farewell to Sally and farewell to Sue, (Away, Rio)
And you on the pierhead it's farewell to you (And we're ..)

We've a bully good ship and a bully good crew,
But we don't like the grub, no I'm damned if we do.

O Nantucket town is no place for me,
I'll pack up my chest and go off to sea.

Oh man the capstan and run her around,
We'll heave up the anchor to this bully sound.

We'll sell our salt cod for molasses and rum,
And get home again 'fore Thanksgiving has come.

And, goodbye, fare you well, all you ladies of town,
We've left you enough for to buy a silk gown.

The anchor is weighed and the sails they are set,
The girls that we're leaving, we'll never forget.

Oh blow ye winds steadily, fair may ye blow,
She's a starvation packet, good God, let 'er go!

We've a ship that is strong and a jolly good crew,
A brass-knuckled mate and a rough skipper, too.

This song refers not to the Rio Grande River which is part of the Mexican-United States border, but to the Brazilian port and province of Rio Grande de Sul where many British and American ships sailed to pick up cargoes of coffee. The line "There the river runs down to golden sands" refers to the shifting sand shoals in the entrance of the Rio Grande estuary, carried down by the current, which connected the lagoon there with the open seas. This beautiful capstan chanty was sung mainly when hauling up anchor outward bound and was very popular in both British and American ships. American sailors often pronouced Rio as Ry-o.

When a ship was due to sail, many people would come down to the dock to watch it move out of the harbor. After taking leave of their family and friends, the sailors went up the gangplank. The captain and the pilot would be up on the Quarter deck, while the mate directed the sailors on the lower deck. Just as the tide began to ebb, the mate would give the order to raise the anchor. At the same time that he yelled, "Heave away on the capstan!", he'd also tell the shantyman to "Give us Rye-O and raise the decks!"
Then the shantyman would strike up the most popular of the outward bound chanties.

B. Fo'c's le Ballads

The men never sang chanties except when on duty hauling on the ropes or capstan. Singing shanties off duty would be like teachers talking shop. When the crews were off duty or ashore, they often sang foc's' le songs, a variety of songs which they brought with them from land. Foc's' le songs might be about naval heroes or battles, such as Paul Jones, or love songs about a farmer's daughter, or a lumber ballad or murder story or the latest popular broadside, or even a hymn.

On the decks of the American ships, the crews were not all Americans by any means. They were on the whole, a miscellaneous, hard-bitten lot, called "packet-rats". Landlubbers came from farm and city, lured by false promises, signing up for adventure, a change from the land, a healthier life or they might have been running away from family and economic problems, prison debts, sweethearts whom they had compromised.

Ships' crews, in theeyes of many captains and their employers, were species of the sunhuman. Driven like slaves, taught to obey commands and whips like circus animals, their working lives were briefer than the men in any other following. From the alleys of slums ashore, they were trundled into the foc's' les of slums at sea. Captain Samuel wrote, "The way to deal with these ingrates was to see that they were kicked and beaten for all infringements of shipboard rules and infractions of the captain's whims."

This kind of treatment was typical of the 19th century attitudes of employers to their employees or to the working class in general, but it is perhaps surprising that it was just as evident in the practices of the new republic as it was in the factories of England. The great excuse for it was, of course, profits for the owners, rationalized as being ultimately good for the general economy -- reminiscent of the World War II's remark of "What's good for General Motors is good for the U.S.A."

The men's quarters were in the foc's' le - cramped, leaky quarters. This is short for forecastle, when early ships had high peaks resembling the protective towers of a castle. This is where the men slept, ate and tried in vain to keep their clothing and bodies dry. In these restricted, unventilated, unwarmed quarters, the men spent their off duty time and to amuse themselves naturally turned to song.

In nice weather, they frequently gathered up on the deck during the 6-8p.m. dogwatch and sang foc's' le songs. While chanties were sung unaccompanied, foc's'cle songs would often have an accordian, violin or harmonica accompaniment depending upon what musical instrument one of the crew members had brought aboard.

The sailors were away from home for months and years at a time and their life was hard. Their food was chiefly salt beef, salt fish, slumgullion and sometimes, if the cook was in a good mood, plum-duff, a type of pudding, and always hardtack. They suffered from a lack of fresh food, and water and had no privacy or rights that any ship's officer had to respect.

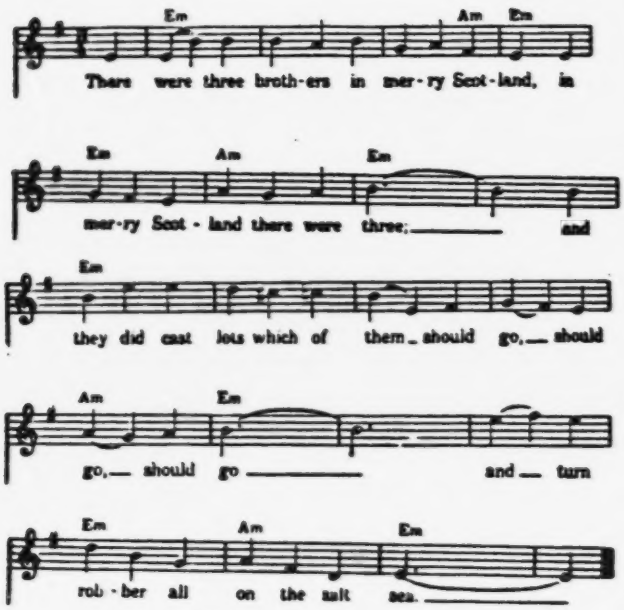
Their work was tedious -swabbing down decks, mending tackle, looking over gear to repair it, manning the pumps, heaving on the lead and always adjusting the canvas by pulling on the ropes, to catch a favoring wind.

Hard, long hours of monotonous tasks were interspersed with standing watch and brief leisure intervals. The watches were 4 hours, starting from 12 noon to 4p.m. and intervals of four hours around the clock. However, the 4 to 8p.m. watch was called the Dog WAtch and was broken up into 2 half watches of 2 hours each. This was done to make an uneven number of watches, so that the same men would not have all the same watches throughout the voyage, but would alternate every other day.

As bad as the conditions of the crew were, they lived in luxury compared to the crowds of immigrants they brought over. An important source of income for the packet lines were the immigrants they carried to the New World. They were stowed in the holds along with the cargoes of cotton and machine goods.

(Continued on page 47)

Henry Martin



2. The lot it fell upon Henry Martin,
The youngest of all the three,
That he should turn robber all on the salt sea, etc.
For to maintain his two brothers and he.

3. He had not been sailing but a long Winter's night,
Part of a short Winter's day,
Before he espied a stout lofty ship, etc.
Come a-riding down on him straight-way.

4. "Hello, hello," cried Henry Martin,
"What makes you sail so nigh?"
"I'm a rich merchant ship bound for fair London town, etc.
Will you please for to let me pass by?"

5. "Oh no, oh no," cried Henry Martin,
"That thing it never can be,
For I have turned robber all on the salt sea, etc.
For to maintain my two brothers and me."

6. "Then lower your topsail and bow down your mizzen,
Bow yourselves under my lee,
Or I shall give to you a fast-flowing ball, etc.
And cast your dear bodies down in the salt sea."

7. With broadside and broadside and at it they went,
For fully two hours or three,
'Til Henry Martin give to her the death shot, etc.
And straight to the bottom went she.

8. Bad news, bad news to old England came,
Bad news to old London town,
There's been a rich vessel and she's cast away, etc.
And all of her merry men drowned.

Henry Martin tells a story that holds the attention of almost everybody, and especially children. Martin takes up life as a pirate, sails out upon the wintry seas, fights and sinks a rich merchant vessel bound for London. Note that the victim resists, and fights with as much courage as the pirate -- Henry Martin wins nothing from the encounter except a battered ship bloody with wounded and strewn with dead.

The song is a fine tale and also an excellent introduction to our ballad heritage. Henry Martin appears in a number of different forms in Francis Child's collection of classical English and Scottish Ballads (## 167 and 250). Over the centuries it has been linked with many lovely tunes; the beautiful melody reproduced here was taken down by Cecil Sharpe, noted English song collector, in 1905 from Lucy White, an English country singer.

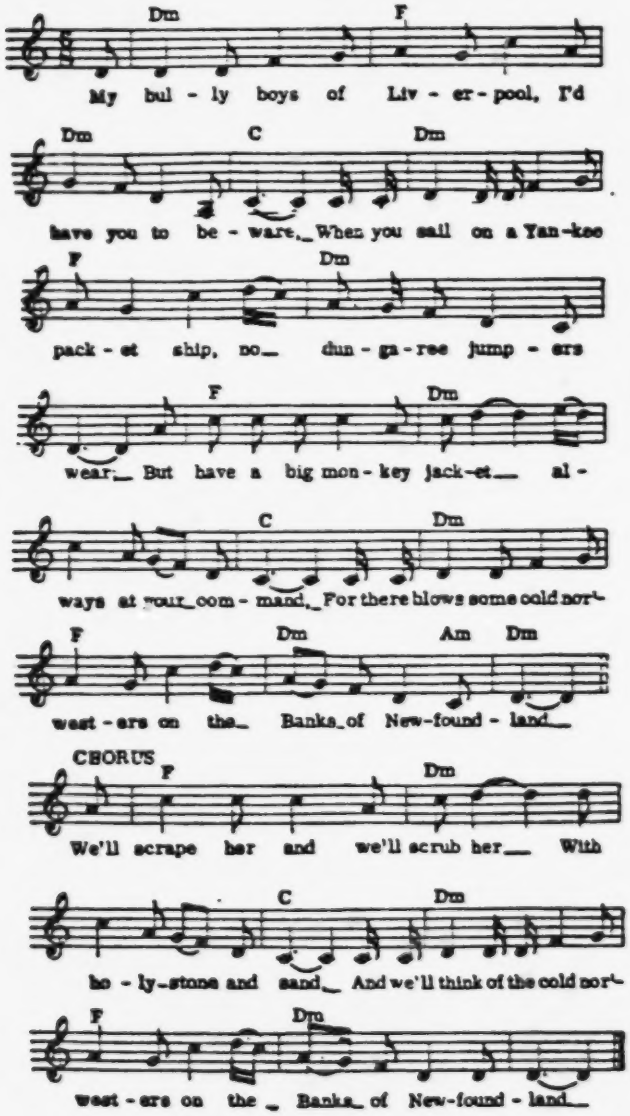
The ballad is the literary form in which singers have created and handed down the story of the British and American peoples. These songs are vivid popular journalism; often they give the facts of a given encounter, but they don't take sides. In Henry Martin's case it is not possible to tell whether the singer 'sympathizes' with Henry Martin, his British victim, or even with both. Different facets of human life and struggle are reflected in such ballads with brilliant authenticity.

Sea captains and pirates, in sixteenth century days, were hard to tell apart. A respectable merchantman was not above holding up and robbing a Spanish or Dutch vessel if the chance came by. Pirates like Sir Walter Raleigh were intimates of Kings and Queen -- rulers not infrequently took a split of their subjects' loot.

Some singers use 6/8 time with this song, rather than 3/4 -- it gives a more flowing, less bumpy, effect.

Banks of Newfoundland

This fo'c's'le song is a saga of the North Atlantic passage in the 1830's and 1840's, when a flood of Irish immigrants were crossing to America, and Irish along with British and American sailors manned the ships that brought them. The storms of the North Atlantic inflicted great suffering upon immigrants and sailors alike. The song captures the spirit of the winds blowing incessantly across the mountainous seas and through the drenching spray and shrouds. Question for students: What and where are the "Banks of Newfoundland"? Who discovered them?



1. My bully boys of Liverpool, I'd have you to beware,
   When you sail on a Yankee packet ship, no dungaree jumpers wear.
   But have a big monkey jacket always at your command,
   For there blows some cold nor'-westers on the Banks of Newfoundland.

   CHORUS:
   We'll scrape her and we'll scrub her,
   With holystone and sand,
   And we'll think of the cold nor'westers
   On the Banks of Newfoundland.

2. We had Mike Lynch from Ballynahinch, Pat Murphy and some more;
   In the year of eighteen forty-four those seaboys suffered sore:
   They pawned their gear in Liverpool and sailed as they did stand,
   And there blows some cold nor'westers on the Banks of Newfoundland.

Chorus

3. We had on board an Irish girl, Bridget Reilly was her name,
   To her I'd promised marriage, on me she had a claim:
   She tore up her flannel petticoat to make mittens for my hands,
   Before she'd see her true love freeze on the Banks of Newfoundland.

Chorus

4. So now it's reef and reef me boys with the canvas frozen hard,
   And it's mount and pass every mother's son on a ninety foot topsail yard,
   Never mind about boots and oilskins, and haul or you'll be damned,
   For there blows some cold nor'westers on the Banks of Newfoundland.

Chorus

5. I dreamed a dream the other night, I dreamed that I was home,
   I dreamed that me and my true love, we was back in old Dublin town;
   That we were back on Erin's shore with a jug of ale in hand,
   But then I awoke and my heart was broke on the Banks of Newfoundland.

Chorus

6. And now we're off the Hook, me boys, and the land's all white with snow,
   And soon we'll see the paytable and have all night below;
   And on the docks, come down in flocks, the pretty girls will stand,
   "It's snugger with me than it is at sea on the Banks of Newfoundland."

Chorus

(Continued on page 48)

Lord Franklin

Also known as LADY FRANKLIN'S LAMENT

A ballad that tells of one of the greatest mysteries of all times---the fate of Sir John Franklin, the Arctic explorer, and his more than two hundred men, who disappeared in the ARcitc wastes. For more than fifteen years, no one knew what had happened to them. What a vehicle to get students interested and excited about mapwork, the Arctic region and the relationship of the explorers of the past to our astronauts!

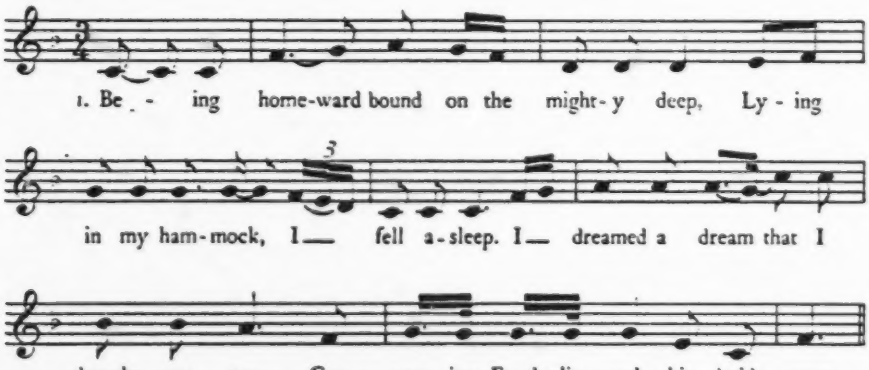
Even after the discovery of the North American continent, many explorers continued to search for the ancient dream, an all water route to the Far East, a northwest passage around the American continent. As ships became larger and stronger and maps more accurate, many expeditions were launched after 1800. One of the most important of these was Sir John Franklin's voyage in 1845.

An experienced Arctic explorer, Sir John had made several voyages from 1819 on and knew the Arctic seas and their perils, as well as any man alive. In 1845, he sailed from England with 219 picked men* and two sturdy ships equipped with 3 years of provisions. His ships were aptly named, the H.M.S. Erebus and the H.M.S. Terror. After passing Baffin's Bay and an early report from a whaling skipper who fell in with them in that area, they vanished without trace in the huge Arctic wastes.

After three years had passed without word of their fate, the first of many relief expeditions were sent out to find them. The government soon lost interest in FRanklin, but his heroic wife, Lady Jane Franklin, refused to give up hope for her husband and his crew and spent her fortune, time and health in persuading people to continue the search. She offered a reward of ten thousand pounds for news of his fate. Between 1848 and 1859, fifteen expeditions were sent out. Finally in 1859, fifteen years later, an expedition, organized and paid for by Lady Jane, under Captain McClintock, was successful in finding a stone cairn on King William's Land which contained relics --skeletons, equipment and written messages, that indicated the fate of the expedition.

Very near to success, Franklin had taken a wrong turing and his ships had become hopelessly frozen in the ice in their first year in 1846. Franklin had died on June 11, 1847, while they had been living aboard the ships. The next spring, the remaining men, in a desperate effort to save their lives, abandoned the ships and tried to walk south over the ice to the nearest post of the Hudson Bay Company, hundreds of miles away. The last entry in the diary was made in April 1848. An Eskimo woman told Captain McClintock that after that, "The men fell down and died one by one, as they walked."

The relief expeditions sent out from England, Canada and America greatly extended knowledge of the Arctic. The long search for Franklin aroused world interest and was a natural subject for ballad makers. This ballad was popular among sailors. In the song, the scene shifts from a sailor on board ship to that of Lady Franklin on shore, lamenting her husband's fate. The ballad was composed before 1859, when Franklin's fate was discovered.



[1] Tune by permission of Harvard University Press from *Ballads and Sea Songs from Newfoundland*, by Elisabeth Bristol Greenleaf and Grace Yarrow Mansfield (copyright, 1933).

William Doerflinger, SHanteymen & Shantyboys p.145

* More careful resarch tells us that he sailed with 133 men

2.

And as we neared old England's shore,
I saw a lady in deep deplore;
She wept aloud and she seemed to say,
"Alas, my FRanklin, he is long away."

3.

Twas seven long years since that ship of fame,
First bore my husband across the main.
With hearts undaunted and courage stout,
To seek a nor'western passage out.

4.

With a hundred seamen he sailed away,
To the frozen ocean in the month of May.
To seek that passage around the pole,
Where we poor seamen do sometimes rove.

5.

Through cruel hardships they manly strove,
The ships on mountains of ice were drove;
With the eskimo in his skin canoe,
Was the only one who ever come through.

6.

In Baffin's Bay where the whalefish blow,
The fate of Franklin no man can know.
The fate of FRanklin no tongue can tell,
Lord Franklin alone with his sailors did dwell.

7.

And now my burden it gives me pain,
For my long lost Franklin, I'd cross the main.
10,000 pounds I would freely give,
To say on earth that my Franklin lives.

Fo'c'sle Songs- Introduction continued from p.43

Between 1815 and 1854, a total of 4, 116,985 immigrants left British ports. The fare for an immigrant was 4 English pounds or approximately $19. For this, the company provided transportation, a cooking fire in good weather (one fire for perhaps 500 persons), drinking water in moldy casks and a narrow space to put a bed or blanket. The immigrants had to provide their own food, cooking utensils and bedding. A westbound passage could take anywheres from 13 to 60 days or more and if their supplies and food ran out, that was their own bad luck.

The owners bundled everyone, man, woman or child, into the large cargo holds with no provisions for privacy or sanitation. As early as 1819, the packets were arriving with as many as ten per cent of their passengers dead from starvation or disease. The maritime historian, W.S. Lindsay, creates a vivid, though typically Victorian, unsympathetic picture of a hold crowded with immigrants:

"The filthy state of these ships was worse than anything that could be imagined. It was scarcely possible to induce the passengers to sweep their decks after their meals, or to be decent with respect to the common wants of nature; in many cases, in bad weather, when they could not go up on deck, their health suffered so much that their strength was gone and they had not the power to help themselves. Hence, 'between decks' was like a loathsome dungeon.When the hatches were opened, the steam rose and the stench was like that from a pen of pigs. The few beds they had were in a dreadful state for the straw, once wet with sea water, soon rotted, besides which they used the between decks for all sorts of filthy purposes."

These conditions often produced terrible outbreaks of cholera and typhus, which spread rapidly through the crowded quarters. In 1853 the packet Washington arrived at New York from Liverpool in October with cholera raging aboard. Nearly 100 immigrants had died during the passage and there were 60 cases on board when she arrived.

Despite these dangers and conditions, people continued to immigrate, seeking a better life in the New World.

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THE BANKS OF NEWFOUNDLAND (continued)

The crews were kept busy taking in the sails as the winds increased, or letting out the canvas whenever the wind dropped. When the storms abated, the men were kept busy scrubbing down the decks with holystone and sand to keep them white and clean.

Vocabulary: Monkey jacket--warm pea jacket
Reef and reef--take in the sails
Pawned their gear--sold all their clothes and equipment, probably to pay their debts to the boardinghouse keeper and salon owner
Mount and pass--climb up into the riggings to set the sail 90 feet above the swaying tossing deck
Off the Hook--approaching

C. Fishing Songs

As an island nation, the English had for centuries made their living not merely by going to sea, but also by exploiting the fisheries surrounding their island home. With the discovery of the New World, one of the magnets that drew Europeans was the unbelievably rich resources off the North Atlantic coast and the shallow seas around Newfoundland. There were "vast quantities of large fish--great seals, salmon and cod." So wrote John Cabot in 1497, describing his momentous voyage of American discovery. He continued to tell how the sailors had let down baskets into the water and brought them up filled with fish. At that moment he was sailing over the "Grand Banks," the richest fishing grounds in the world. These resources were not only an incentive for British seamen, but provided a livelihood for New Englanders and became one of the foundations of New England's wealth and greatness.

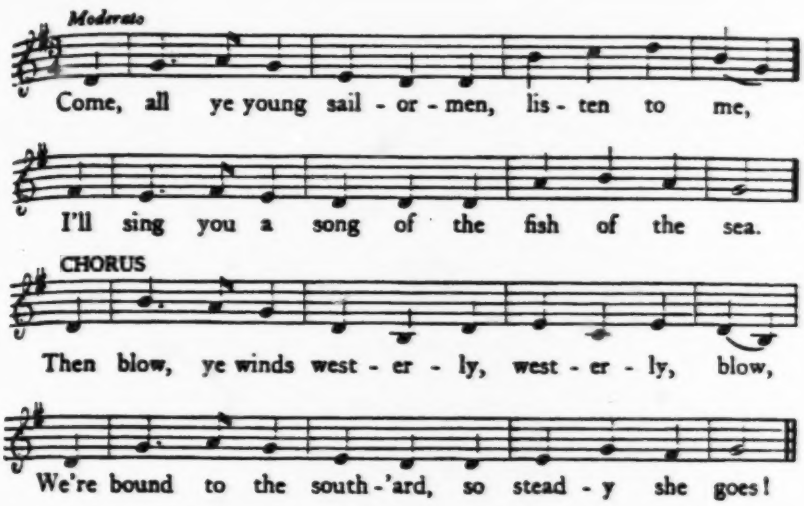
One of the main ways the Pilgrims planned to pay off their debt to the London Company was by sending back to England fish as well as lumber and other products. Fish was also one of the reasons why the English never had much use for the New Englanders, since their fish did not supplement the British economy but competed with it, contrasted with the profits to be made from New World furs, lumber, tobacco, and rice.

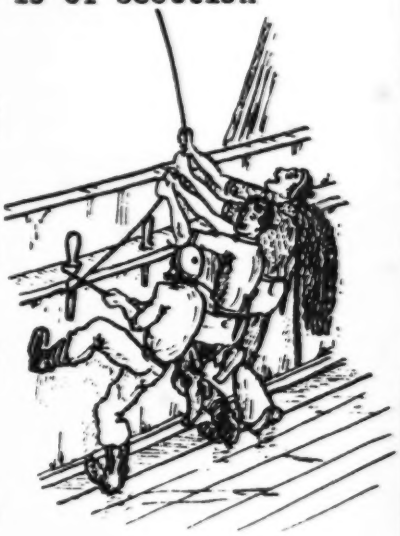
Fishing in the North Atlantic was a dangerous occupation. Hundreds of vessels and thousands of men perished at this trade, victims of the fogs, mists and storms that swept this area off Canada and the United States.

The two songs we present give a picture of the abundance of sea life which existed in those days and even as recently as 50 years ago. Sailors, just like pioneers on land, never dreamed that this plenty could come to an end. But the fact is that human folly and greed and technology menace the survival of this natural world and the oceans themselves, which previous generations took for granted. Thus songs of the fisheries lead easily to discussion of ecology and man's place in the chain of life.

Boston Come All Ye

This song has long been a favorite with fishermen who have sailed out from England and from New England to fish on the Newfoundland Banks. Kipling, in his "Captain Courageous," wrote that it was sung by the Grand Banks fishermen under the title of "The Fishers." The song can go on for as long as you have fish to sing about: cod, smelt, mackerel, flounder, cod, and even whales and p rpoises figure in extended versions of the song. "Boston Come All Ye" has also long been loved by children. It is a wonderful tool with which to explore the wonders of the environment and the world of the sea. Children may be encouraged to add verses of their own based on fishes which they have seen at the aquarium or on visits to the fish market; not only can they sing about these creatures, they can draw and paint them, too; and they can explore what it means to be a fisherman and to earn your living going to sea. The lovely chorus is of Scottish origin.





Come all ye young sailormen, listen to me,
I'll sing you a song of the fish of the sea.
CHORUS: Then blow, ye winds westerly, westerly, blow,
We're bound to the southard, so steady she blows!

First comes the whale, the biggest of all,
He clumb up aloft and let every sail fall. Chorus.

Up jumped the herring, the queen of the sea,
Says "Skipper, look out, you can't catch me." Chorus.

Along comes the dolphin a-flapping his tail,
He yells to the boatswain to reef the foresail. Chorus.

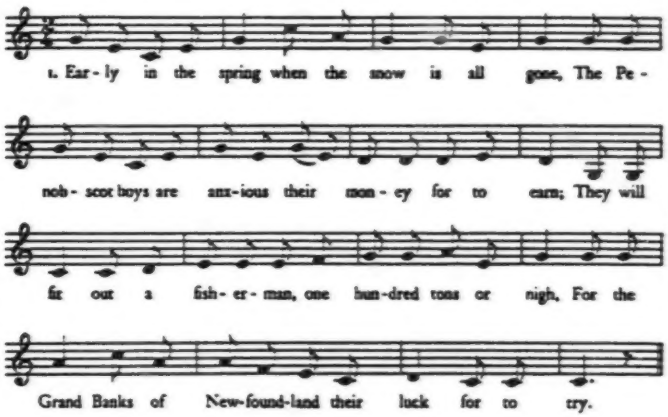
Up jumps the lobster with his shiny claw,
Says "Skipper look out, or you'll run us ashore." Chorus.

Up jumps the fisherman stalwart and trim,
And with his big net he scoops them all in. Chorus.

Boatswain--a petty officer, second or third mate
To reef the foresail--to reduce the area of the lowest sail on the foremast (foresail)

A Trip to the Grand Banks

Life on the banks during the long summer is described in a song collected by Phillips Barry.



2 Sailing down the river, the weather being fine,
Our homes and our friends we leave far behind;
We pass by Sable Island, as we're oft done before,
Where the waves dash tremendous on a storm-beaten shore.

3 Now the vessel is our quarters, the ocean is our home,
And islands, capes and headlands we leave far astern;
We run to the eastward for three or four days,
Then round to and "sound" upon the western edge.

4 Then we run for the shoals and we run for the rocks,
Where the hagduls and Careys, they surround us in flocks;
We let go our best anchor, where the seas run so high,
On the Grand Banks of Newfoundland the snapeyes for to try.

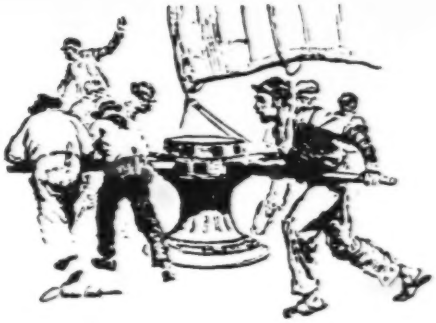
5 Early in the morn at the dawn of the day,
We jump into our dories, and saw, saw away;
The snapeyes steal our bait, and we rip and we rave,
If ever we get home again, we'll give up the trade.

6 In this way we pass the summer, through dread and through fear,
In fog mulls and gales of wind, and big ships passing near;
They sometimes run the schooners down and sink them in the deep—
The thoughts of such scenery is horrid to repeat.

7 Now the salt is all wet but one half a pen.
The colors we will show, and the mainsail we bend,
Wash her down and scrub the decks,—the dories we will stow,
Then heave up the anchor! To the westward we go.

The author, Amos Hanson of Orland, Maine, is known to have written other songs. He was lost at sea.Snapeyes are small codfish, so called because they bite at fosh-eyes used for bait. Hagduls or hagdens are jaegers or skua gulls. Careys are stormy petrels or "Mother Carey's chickens.

Source: Doerflinger



Follow-up Ideas for Your Students

1. Make model ships using either balsa wood, clay or ready-made kits. Draw murals or paintings of famous ships, clipper ships. With the help of the art teacher and the librarian, organize an exhibit of paintings, drawings, prints, photographs of sailing ships and sailors.
2. Research the story of the search and discovery of the Northwest Passage from the first voyages of the 16th century through the 20th century.
3. Compare the technology and the living conditions in an atomic submerine that can sail beneath the polar ice with the old wooden ships. Compare the life, training, background and qualifications of an astronaut with a seafaring sailor from the days of the wooden ships. Correspond with an astronaut. Ask him or her what songs are sung in space.
   How does the life of a modern-day sailor or fisherman differ from that of the men presented in these songs?
4. If you live in or near a port, research its history from the olden days and tell how shipping contributed to its growth and wealth.
   Why are some places on the Atlantic and Pacific coasts more favorable for ports than others?
5. How many knots do you know how to tie? Boats were dependent upon ropes. Without the ability to tie knots, sailors would have been helpless. Learn about these knots and how to tie and use them.

6. Make a model of an early seaport or fishing settlement.

7. For centuries the fisheries have been the principal industry of Newfoundland. Find out as much as you can about the history of Newfoundland and the life of its people.

8. Do map work. Locate Newfoundland, Franklin's voyage, principal seaports and fishing towns, routes across the Atlantic, etc.

9. Read Two Years Before the Mast by Dana and discuss the life of the common seaman as seen by the author.
   What were some of the abuses that seamen suffered and how are they protected today by federal laws and union regulations?
   Correspond with or write to a present-day sailor and interview him about his life at sea. Contact the National Maritime Union for help.

10. Visit a fish market in your area and list the different kinds of fish available; find out where they come from. Do the same with frozen fish at your supermarket. Locate the fishing grounds on a map.

11. Watch some of the Jacques Cousteau television programs to learn what is happening in our oceans today.
    Contact an organization which is concerned with protecting the seas, preventing pollution or saving the whales, seals, turtles, or fish.

12. Ask the librarian for a list of books on your grade level about the sea--fiction, biography, classics, and nonfiction. Don't forget poetry and folklore.
    Read stories of Captain Stormalong, the "Paul Bunyan" of the sea, to your students.

13. Make an inventory of all the resources available to you for the study of the sea in your community: libraries, acquariums, museums, historical houses, people, stores.

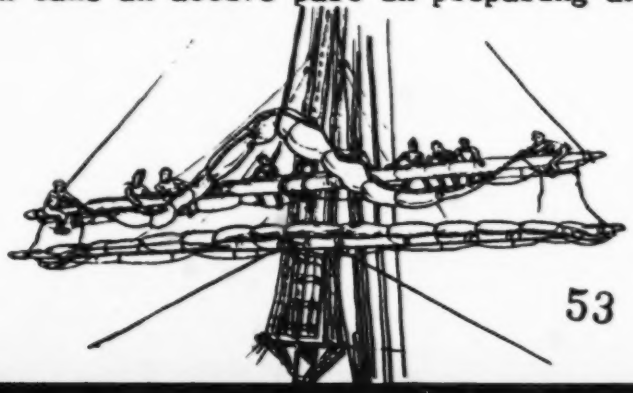
14. Interview older relatives and find out if any of them came to this country aboard ships and what life was like aboard ship for the immigrants.

15. Find out the principal items that are imported into this country and how they come here.

16. Take a trip to the acquarium and list all the different sea creatures on display. Make drawings and paintings and also locate on a world map where each one comes from.
    Set up your own classroom acquarium and study the life cycle of marine creatures.

17. Organize a festival about sea life, using narrative, costumes, sound effects, and folksongs.

18. Discuss the contributions fish make to our diet. Have a fish party, introducing the children to different types of seafood. Best of all, let children take an active part in preparing and cooking the various dishes.



Bibliography -Chanteys & Chanteying

Colcord, Joanna C., SONGS OF AMERICAN SAILORMEN. New York Oak Publications, 1964. The original edition of this fine collection was published in 1924*

Doerflinger, William, SHANTEYMEN AND SHANTYBOYS: SONGS OF THE SAILOR AND LUMBERMAN. New York: Macmillan 1951. Many of the songs in this collection are reproduced for the first time.

Harlow, Frederick Pease. CHANTEYING ABOARD AMERICAN SHIPS Barre, Mass.: Barre Gazette, 1962. Harlow sailed before the mast in the 1870's. These are the songs presented by a man who sang them on the job.

Hugill, Stan. SHANTIES FROM THE SEVEN SEAS: SHIPBOARD WORK SONGS AND SONGS USED AS WORK-SONGS FROM THE GREAT DAYS OF SAIL. New York: E.P. Dutton, 1961. Stan Hugill followed the sea for a quarter of a century and was himself, a shanteyman. This is perhaps the most comprehensive collection.

Sea songs of the various types discussedin this issue of Folksong In The Classroom are also included in:

Lomax, John A. and Alan, American Ballads and Folksongs. New York: Macmillan, 1934.

Lomax, Alan, The Folksongs of North America. New York: Doubleday, 1960.

Scott, John Anthony, The Ballad of America. Carbondale: University of Illinois Press, 1984.

Peacock, Kenneth. Songs of the Newfoundland Outports. Ottawa: Queens Printer, 1965 3 Vols.

*Joanna collected and brought together the songs which her seafaring father sung to her when she was a child.

Teachers may find the following of special interest:

Kracht, James B. Worth Ten Men on a Rope. Galveston,TX: National Marine Education Association, 1981.

Dr. Kracht is a Professor of Education at Texas A&M University, Galveston, Texas. He has sent us an eleven page lesson plan about sea chanties. This is available to our subscribers free of charge. Just send us 2 -20¢ stamps or 40¢ cash.

Report of The Special Interest Group (SIG) Annual Meeting

This year, 1983, our annual SIG meeting was held in San FRancisco on Thanksgiving Day at the St. Francis Westin Hotel. Some twenty teachers attended, coming from schools all over the country. The session was conducted by Joan Maute, a fine singer and long-time FSIC supporter and by Tony Scott. We explored the value of song in the educational process at all levels and sang and learned songs from different periods of American history. The teachers took back with them prepared kits containing the music and lyrics of the songs we sang.

BOOK REVIEW by Joan Goddard Maute

Images of American Society in Popular Music, A Guide to Reflective Teaching By B. Lee Cooper (Nelson Hall,Chicago) is a fantastic source of materials and ideas for using music as a teaching tool.

Mr. Cooper sets forth the necessary rationale for using music (along with some marvelous responses to what he calls "five typical belittling faculty responses...'Pandering to Students Whims'..."You must Be Ignoring the Really Significant Material'...'Let Him Alone.He'll Get Over It'...'I'd Love To Try It But I've Got a Tin Ear' ...and 'It's a Fine Course Enrichment Idea for a Confirmed Pop Music Freak, But I Don't Know a Damned Thing About Rock and Roll.'"). He uses records and tapes, combined with lyrical review in his classes and gives the reader questions concepts to investigate, approaches, recommended songs and bibliographies on a number of subjects. The popular music put forth in his book is not only that of today, but also popular music through the years. I can't say enough about the book. My only regret is that I bought it in paperback, instead of harback, for I know I will give it a lot of use.

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****

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___#37 Lesson Plans About Sea Songs and Chanties-By teachers on various grade levels.40pgs.

___#38 Worth Ten Men on A Rope by Dr. James A. Kracht,Texas A&M Univ. An eleven page unit on sea songs

Note: All previously listed FREE MATERIALS -35 of them-are still available to our subscribers. See last issue of newsletter, Volume IV,#1, Women's Songs, where they are all listed on pages 22-23. Again, just send us a 20¢ stamp for each item requested or cash-for handling and mailing. Do not send envelopes.

##

Record Reviews

SONGS OF THE IRON TRAIL: THE CANADIAN RAILROAD EXPERIENCE IN SONG
performed by Barry Luft & Tim Rogers

celebrates the 100th anniversary of the C.P.R.(Canadian Pacific Railway arriving in Calgary.

I have been playing this record over & over again on my phonograph. 12 great songs with lively melodies. Also the record sleeve contains all the words to each song and informative background notes.

Copies of this record can be obtained by sending $9.95 (Canadian funds) + $2 for shipping and handling to
Tim Rogers
1314 Shelbourne St. SW Calgary
Alberta, Canada T3C 2K8

Another lovely record for teachers & librarians has been issued by two of our Canadian subscribers, Rick Avery and Judy Greenhill.

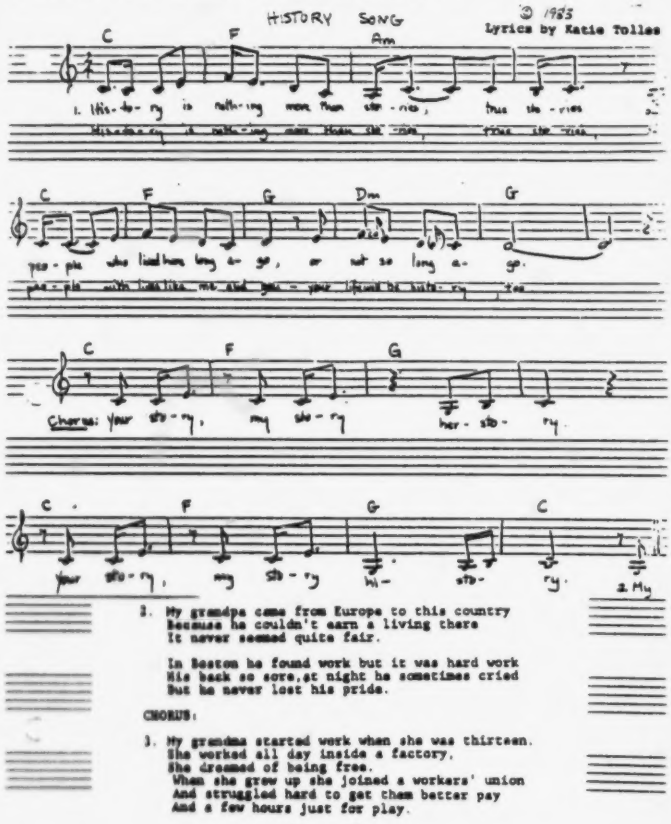
It is called HARBOUR GRACE: SONGS OF EASTERN CANADA. It is absolutely beautiful and contains 12 songs,ranging from the lively dance title song, Harbour Grace of Newfoundland origin through Bold Wolfe, a magnificent historical ballad composed soon after the Battle of the Plains of Abraham in 1759.

The sleeve and record cover contain the words of each song and useful background material. Available for $8 + $1 shipping from Rick Avery
35 Austin Avenue, Toronto, Ontario
Canada M4M 1V7

You don't have to be Canadian to fall in love with and want to own these two fine records. They speak the international language of folksong and many of the songs will be familiar to U.S.A. listeners.

&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&&

In our Correspondence column, V.III #1, Fall 1982, we printed a theme song from Kate Tolles, Sommerville, Ma., for her program, History Through Music, about the contribution of immigrants. At that time, we only had the words, but now Kate has sent in the melody & we print it here. Kate has given permission for teachers to use it & to add verses to suit themselves.



Folksong in the Classroom
Laurence I. Seidman
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For future issues, I'd be interested in songs about: ___farmers ___peace ___labor ___railroads ___others: _____

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Editors

§John A. Scott
Fieldston School
(New York)
& Rutgers University
(New Jersey)

§Laurence I. Seidman
C. W. Post Center, Long Island University
(New York)

all communications to

Laurence I. Seidman
140 Hill Park Avenue
Great Neck, N.Y. 11021
516-466-8546

Advisory Panel

Sandy Behrend, *Art Teacher*
(New Jersey)

Bill Bonyan, *Folksinger*
(Maine)

Anna Fulhart
Elementary School Teacher
(Indiana)

Jenny Vincent Welles
Hispanic Folk Music Resource Person
(New Mexico)

J. Calvin Holsinger
Evangel College of Arts and Sciences
(Missouri)

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This issue of FOLK SONG IN THE CLASSROOM is devoted to the songs of the black people as they have come down to us from the days of slavery. Our editor is George ("Skip") Chilcoat, who teaches social studies at Greenway High School, Phoenix, Arizona 85023. Skip here tells us exactly how he introduced these songs into the classroom, and what the educational impact was. Many of the songs that he uses are reproduced in this issue; the musical calligraphy, so beautifully done, is Chip's own.

The date of this issue, May 17, 1984, is the 30th anniversary of the Supreme Court decision (Brown v Board of Education) that ruled that segregation of children in schools on account of race is incompatible with the Constitution. We hope that singing these songs will help young people cherish the dream that both here and throughout the world all peoples regardless of race or color will one day be one.

For layout we are indebted to Miriam Helbok for her fine work.

CORRESPONDENCE FROM OUR READERS

Martin Pedersen, Via C. Pompea 114
Vill. S. Agata, ME 98010 Italia

You're probably wondering why you're getting a letter from Sicily. Well, I suppose we're all over. I'm an elementary school teacher and folksinger from California, and, more importantly, singing a program of American folk songs for kids here. I'm trying to expose them to the music but also to the culture that it comes from, with history, literature and humor thrown in. It's all great fun.

I may come back to the States sometime to study and do a Master's thesis on something like "Teaching American Culture Through Folk Songs."

Anyhow, I saw your magazine listed in the Dulcimer Player's News and thought it would interest me...even if I do live in Sicily.

Mary Lea Grover, 35 Atlantic Ave.
Nantucket, Mass. 02554 (music teacher)

I have really enjoyed your newsletter. It saves time researching the various stages in history.

Classroom teachers have even approached me about songs, and I refer them to Folksong in the Classroom and John Scott's Ballad of America.

Mrs. Catherine R. Boesch, Mandeville H.S., 240 Cypress St., Mandeville, LA 70448

I have been a social studies teacher here for 10 years. I have always been interested in new and exciting ways to teach social studies. I have used many of your ideas in my classes. It's important that students realize that what they learn in social studies carries over to other subjects such as music, art, math, English. I am a firm believer in holistic education. Keep up your research and work. Good luck!

Ann Sisko, 79 Van Doren Avenue
Somerset, N.J. 08873 (5th-6th gr.)

Things are going pretty well this year. My class is much more responsive and we've been doing some fun things. I was tired of teaching American history in my standard, chronological way; so I decided this year to teach the history of Americans. We did this super class "family tree." There are four major branches: Asia, Africa, Western and Eastern Europe. We have a smaller one for North America. Each student made 8 leaves (theoretically for each great-grandparent, though it didn't always work that way) and placed the leaves on the branches. Sandy [Behrend] helped me with the artistic end. It's really neat.

Anyway, we started with India (after doing the development of mankind) and studied some history, some culture--including an incredible Indian feast, prepared by mothers--and talked about being an Indian American.

Then we did China the same way. We discussed some aspects of Chinese history and culture--had a terrific Chinese feast--and talked about being a Chinese American. I read a wonderful book, Child of the Owl, to the class. It's about a Chinese-American girl discovering her Chinese heritage.

So far, no singing. I used traditional music with the kids but we listened. I honestly didn't want to try tackling a new language and singing style!

But now we're doing Africa. We started with ancient Egypt, then went to West Africa--specifically Ashanti and the Kingdom of Ghana. Coincidentally the Alvin Ailey troup came last week as part of the Lincoln Center program, and we have a jazz musician as artist-in-residence. So, I've been having fun with the music. We learned a few spirituals, one of which was used in Ailey's "Revelations." Ferdie talked to us about

(Continued on page 63)

George W. Chilcoat, guest editor of this issue of Folk Song in the Classroom, teaches history and social studies at Greenway High School, 3930 West Greenway Road, Phoenix, Arizona 85023.

We wish to express to Skip Chilcoat our gratitude and appreciation for this wonderful contribution to Folk Song in the Classroom and its readers.

John Anthony Scott, Laurence Seidman

Teaching About Slavery Through Folk Song

A. Introduction and Methodology

I teach in a primarily all-white middle-class high school in the suburbs of Phoenix, Arizona. Many of the mothers and fathers of my students are conservative in politics, school issues, and other social issues. A number of my students have never had any experience dealing at any length with other ethnic groups besides their own. I became concerned that my students knew very little about other ethnic groups except for the standard stereotypes that abound. I wanted my students to at least recognize some of the struggles and hardships that some of these groups had to face upon coming to America, either voluntarily or otherwise.

I decided that slavery would be a good place to begin. (Although Indians might be preferable because of Arizona's traditions revolving around Indians, our school had a class that taught Arizona history and dealt in depth with the various Indian cultures in Arizona and surrounding states and nations.) I did not want to lecture about slavery. Nor did I want to have the students read their textbooks and answer the discussion question at the end of the chapter. I wanted to design a novel approach that would, from a learning theory point of view, stay in long-term memory. The approach had to be interesting and motivating to aid the students to be able to remember the experience, as opposed to memorizing some obsolete facts. I wanted my students to emotionally and reflectively examine the experiences of oppressed people. I wanted the students to understand, know, examine, and feel the anguish, the bitterness, the inhumanity, suffering, and torment of blacks.

Knowing that most students like music, I decided to create a series of lessons by playing and analyzing various slave songs recorded on phonograph records. I began my research and eventually found a number of records of slave songs. I had no idea of the musical value of these songs except that I thought any music would be appreciated by the students. At least it would be an alternative to lectures and textbook work.

It should be noted that I have no background in music. I cannot read music; I cannot play any musical instrument; and I cannot sing because I am tone deaf. But that does not mean that I shouldn't try something new. As a good friend of mine says (B. Lee Cooper in his book, Images of American Society in Popular Music: A Guide to Reflective Teaching), "If teachers can't learn new tricks, then it gives a lie to the entire educational process they are directing." (p. xvi)

The lessons literally bombed!!! The students were bored. They said it was not all that interesting. I at first thought I had designed a poor lesson plan and all I needed to do was to revise it. I began to get student feedback on some of the things I had done wrong. The major fault was the music. The recorded music was not the students'. It came from another age that was totally foreign to them. It was simply not interesting. Well, back to the lectures. So much for innovation.

But I did not want to lecture. There had to be a way in which to get my students involved with the realities of slavery. I began to read various educational books and journals. I talked to various teachers in and out of my school district. I wanted to find out what I could do to "turn on" my students.

It was my father who gave me the idea that I wanted. My father grew up listening to the Grand Ole Opry and playing Tennessee back-hill music, sometimes known as bluegrass. I never cared much for the music, but when I visited my family we all would listen to my dad play his guitar and his fiddle and sing along. It was a lot of fun to participate and sing songs that for the most part I would not listen to on the radio or anywhere else.

I talked to my dad about my situation (he is a mailman), and he told me to have the students themselves sing the songs. That brought back floods of educational jargon to my mind. For students to remember their lessons, to change and shape learning behavior, they must be active participants in the learning process. I decided to have my students participate by singing the songs. Maybe in this manner they could appreciate what slavery was all about and what slaves had to go through in order to survive.

I began researching slave songs. I went to public and university libraries. In those places, I found a number of resources (see notes). I copied every song that I could find. I found someone who could play a piano and had them play the songs for me so that at least I had a good idea what they sounded like (remember, I can't read music). The songs that sounded (to me) as if they would be interesting and fun to sing, I made copies of (see the songs included in the article).

The next step was to find a way in which to teach the songs to my students. I decided to find some of my students who knew how to play some instruments and/or knew something about singing.

I wanted only instruments such as the guitar, fiddle (violin), banjo, or mandolin, to add to the realism of the project (I don't think too many slaves had oboes or tubas). I found that these students were more than willing to help, especially when I gave them extra credit or waived other class work.

My major idea was to have a songfest or, as I called it, a folkfest. I wanted my students who volunteered to help sing and play the instruments to be the lead singers. The idea behind this was that if the classes decided not to sing, at least there would be a program. The other idea was that because their peers were singing and teaching them how to sing the songs, the rest of the students would join in. For two weeks, these students practiced after school.

The next step was to design the learning sequence. I wanted three days for this program. The first day to explain slave music, its various meanings, and go over some of the songs that were to be sung the next day. The second day was going to be the folkfest. The third day was for debriefing the project in trying to determine what the students had actually learned.

The first day is involved in studying three major themes of slave music, an avenue for escapism from slave life, a comment on everyday life on the plantation, and symbolic expression of conscious protest and escape to freedom. Also included in the discussion is the relationship of each of these songs to these themes. (See songs.)

The second day is somewhat more involved. One week before the singing, I assigned to teach student to research one story about slavery, write it up, and be prepared to tell it to the class. The story ought not to be any longer than two minutes, if possible. I suggested such books to help students to find such information as: John W. Blassingame, Slave Testimony, Two Centuries of Letters, Speeches, Interviews, and Autobiographies (Louisiana State University Press, 1977); Timothy Dwight Weld, American Slavery As It Is (Arno Press, 1968); and George P. Rawick, The American Slave: A Composite Autobiography, vols. 1-19 (Greenwood Publishing Company, 1972).

The purpose of the stories was to add additional interest and participation on behalf of the students. If, for some reason, I could not get those students to sing, they would at least have something to do during the program.

The day of the singing, I cleared everything out of my room. I darkened the walls, placed lighted candles throughout the room, and turned off the lights. I placed some light over the singers who were to help the students sing so that they could see the music. I also invited my students to bring pillows if they so desired, because I told them that they were going to be sitting on the floor for a couple of hours.

The sequence of the program was to go like this:

1. After the bell rang, songs were passed out. (I now suggest that you do this the day before; this saves about five minutes of time.)

2. The student singing group is introduced and they sing an introductory song of their choice.

3. The teacher then explains that the following songs are going to be sung and the class is encouraged to sing along. The group will introduce each song that they are going to sing. Between each song, a student is to volunteer to tell a story. The teacher will begin and tell the first two stories to set the example. If students do not respond, the students will be called upon to give their stories. (I found that if the teacher gives a grade for telling the stories, students do respond quite favorably.)

4. The second song is sung by the group. The teacher does not sing at this time. If students begin to sing along, the teacher may (should) join in. If the students are not singing, one of the group members shouts out to the teacher to join in and sing. This is a strategy to get the students to sing. When the teacher begins to sing, he/she can begin to encourage other students to sing likewise. It should be noted that in most classes, the students usually join in and sing. Sometimes it takes a song or two to get them involved. It helps if the song-students sing the first verse of the unknown songs and then get the rest to join in. I have to admit that there have been a few classes that have been too self-conscious and just watched the group sing. They have read their stories but would not join in. This, however, does not mean that they did not have a meaningful experience and learned nothing. Many students enjoy just listening to a live performance.

5. Teacher tells a short story.

6. Followed by a song.

7. Teacher tells one more story.

8. Song.

9. Student tells story.

10. Song.

11. . . . etc. More of the same.

It should be noted that all the stories do not get told and all of the songs do not get sung. Many students want to do this for an additional day, and that may be possible, depending on the teacher and your administration. If the folkfest is for one day, I have the students who did not tell their stories either turn

them in to me or they can tell them the very next day. I give the students a questionnaire (see article) after the songfest so that they can fill it out before the next day's debriefing.

The third day is for debriefing. I begin with a series of questions: What did you learn about slavery? How do you feel blacks felt about slavery, plantation life, freedom, etc., as depicted in the songs? Do you feel that the songs were realistic in their depiction of what really happened? How did you feel about the songs? What kinds of messages did they tell you? How do these songs relate to your music in regard to social issues? How do these songs help you understand what blacks went through? Does this experience help you to understand blacks a little better? Does it help you understand your own prejudices and stereotypes? What kind of feelings did you experience yesterday as you heard the stories and sang the songs? How did you feel about the program as a learning tool?

Students react to these questions. My experience has been that the debriefing is necessary to find out if any real learning took place. Also, to help me to understand what the students learned, I have them write me a short paper, a page or two on what they learned from the experience.

Most of my students have reacted favorably to this type of format. "It was fun!" "I learned something about blacks!" "I didn't know slaves had songs!" "Slavery was unreal!" "It was emotional!" "How can others treat people like that!" "Neat experience!" and the classic, "It sure is hard to sing!" (Another good response: "Chilcoat, you have a horrible voice!!!" Oh well, I try. That's the fun of it.)

Some last comments. Most of these songs are very lively. For the most part they are spirituals. My students enjoy singing most of them. Such songs as "Sometimes I Feel Like a Motherless Child," "Michael, Row the Boat Ashore," "Nobody Knows the Trouble I've Seen," "Follow the Drinking Gourd," "Go Down, Moses," and "Joshua Fought the Battle of Jericho" are familiar songs to many of the students. Other songs are quickly picked up because they are very simple for the most part. I suggest that if you do not read music, get a friend who can and have him/her play the songs for you so that you know how they go. You might want to determine what songs you want your students to sing.

This learning experience is excellent for either an introductory activity to slavery or as a culminating activity as you end your series of lessons.

Try it. It is lots of fun. Who cares if you know nothing about music? Let your students teach each other. Students whom I taught a number of years ago, when visiting me, tell me they still remember the singing experience. They can recall some of the stories, the music, but most of all they can still recall the emotional experiences on that day. It gave them some insights into a culture different in some way than theirs, and they can appreciate blacks as people just like themselves.

B. The Songs

What was the sound of slavery? Black singing in the antebellum period was an infinitely varied creation, and it involved work songs and shanties, love songs and lullabies, laments, sacred music (or spirituals), and freedom songs. The songs that are reproduced here fall into the following categories:

Work Songs:	Pick a Bale of Cotton Long Summer Day
Laments:	Man Goin' Round Sold Off to Georgy Sometimes I Feel Like a Motherless Child
Shanties:	Michael, Row the Boat Ashore
Spirituals:	Nobody Knows the Trouble I've Seen Go Down, Moses All God's Children Got Shoes Steal Away I'm On My Way
Freedom Songs:	Oh, Freedom Roll, Jordan, Roll Follow the Drinking Gourd

The following slave songs have been reproduced in previous issues of Folk Song in the Classroom:

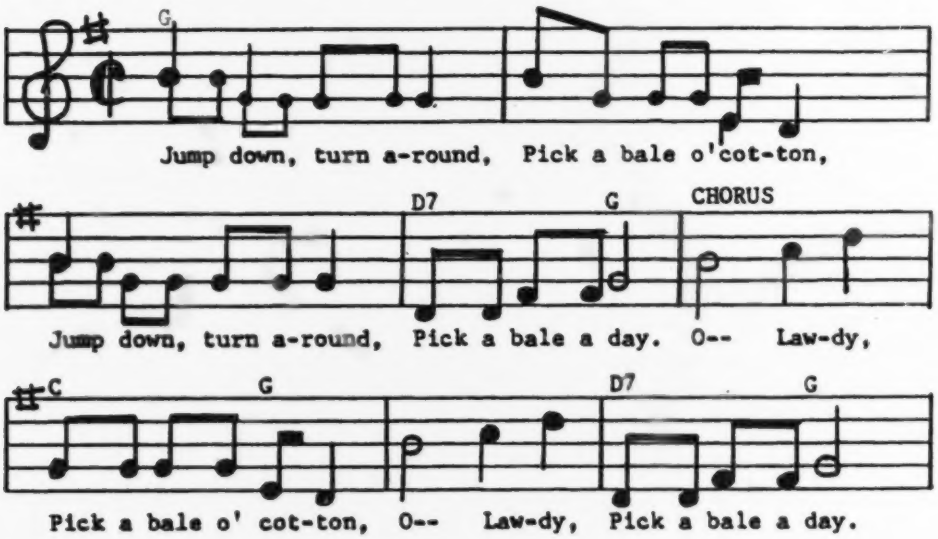
No More, My Lord (both work song and spiritual), vol. I, #1
Jimmy Rose (dance song), vol. II, #1
Many Thousand Gone; The First of Arkansas (freedom songs), vol. II, #1
Hushabye (lullabye), vol. II, #3
All My Trials (spiritual and lament), vol. IV, #1

With the exception of field calls (not dealt with here), the majority of black songs surviving from slavery days are spirituals. These spirituals meant far more to the slave than the name implies--spiritual, or sacred songs designed for church use only. Spirituals were put to the most varied uses--as laments, as work songs, as war songs, lullabies, or funeral dirges. These songs were sung with endless variations of style and tempo, depending upon the occasion on which they were used. These spirituals owed much to the tradition of popular hymn singing that thrived among Americans up and down the frontier in the Jacksonian era; but black people utilized this tradition, borrowing both music and lyrics, to create a form of music that was unique, and beyond that, an independently important contribution to the music of the peoples of the entire world.

The Editors

Pick a Bale of Cotton[1]

A good worker could pick between 500 and 600 pounds of cotton between sunup and sundown. This work is very backbreaking, and the slave would sing songs to help him work under this strain. This song has a very fast tempo, with the leader and the chorus singing alternate lines.



2. Old Massa gimme one dram to
   Pick a bale o' cotton,
   Old Massa gimme one dram to
   Pick a bale a day. (Chorus)

3. Me and my pardner can
   Pick a bale o' cotton, etc. (Chorus)

4. I had a little woman could
   Pick a bale o' cotton, etc. (Chorus)

5. I b'lieve to my soul I'll
   Pick a bale o' cotton, etc. (Chorus)

6. Pick-a, pick-a, pick-a, pick-a,
   Pick-a bale o' cotton, etc. (Chorus)

---

[1]Alan Lomax, The Penguin Book of American Folk Songs (Baltimore: Penguin Books, 1964), p. 90.

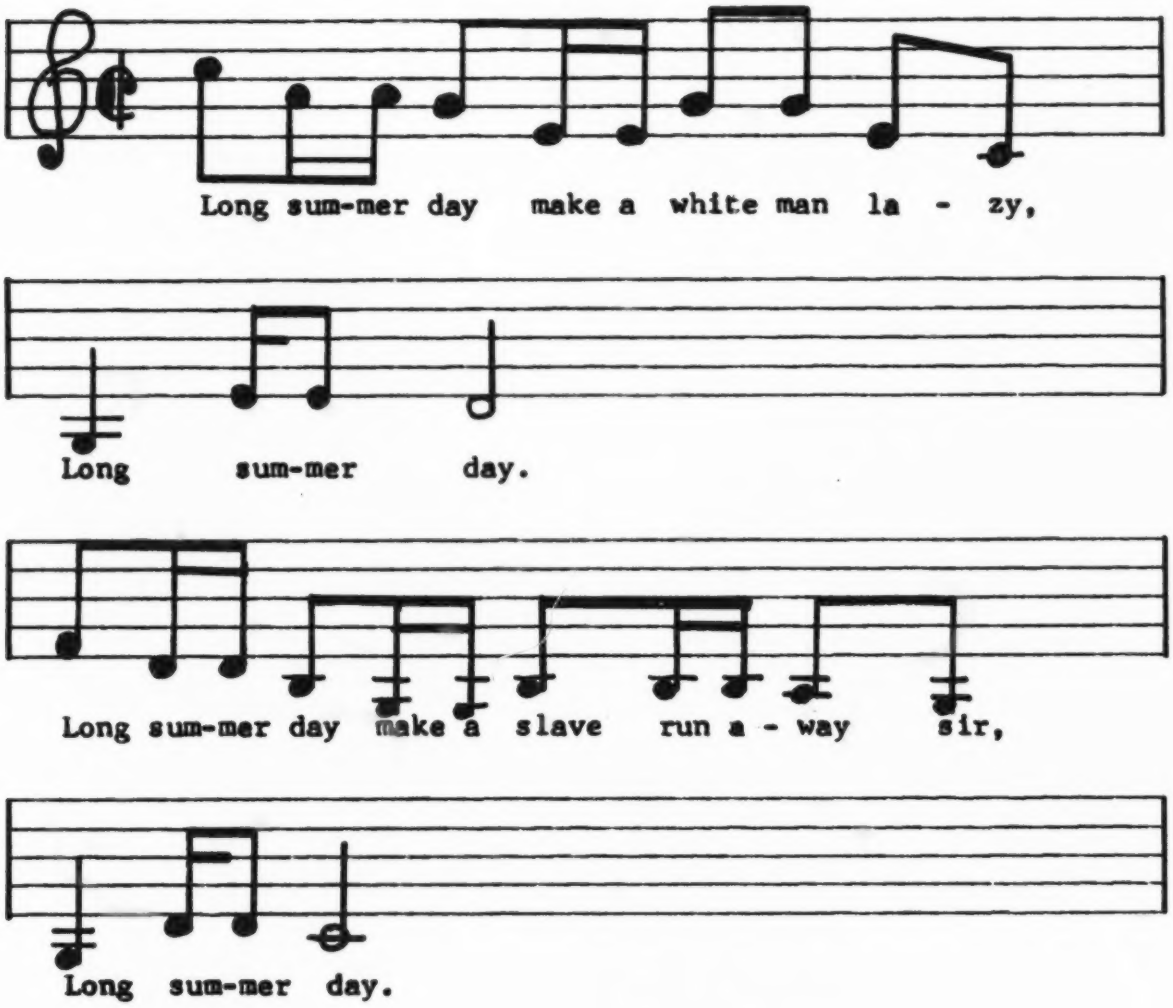
CORRESPONDENCE (continued from page 56)

black music and where it came from--the West Coast of Africa, of course! And then wandering through a record store I spotted a record, produced in Ghana, of traditional songs in Twi and Ga by the Ghanian Black Star Band. I mean, you don't pass up something like that. So, I bought it, and even after all the preparation I was startled by the sense of familiarity. I felt. The music could have been from the Caribbean Islands. It sounded a lot like my old Kingston Trio records! The kids were surprised too. After Indian and Chinese music, the Ghanian music sounded comfortably familiar--yet with a difference.

Anyway, we're going to work for a week or two with the Judaeo-Christian

(Continued on page 80)

Long Summer Day[2]



2. Long summer day make a white man lazy,
   Long summer day.
   Long summer day make a white man lazy,
   Long summer day.

3. Long summer day make a slave run away, sir,
   Long summer day.
   Long summer day make a slave run away, sir,
   Long summer day.

---

[2]John Anthony Scott, Hard Trials on My Way: Slavery and the Struggle Against It (New York: American Library, 1974), pp. 70-71.

4. Pickin' that cotton in the bottom of the field,
   Long summer day.
   Yes a-gettin' of the cotton in the bottom of the field, sir,
   Long summer day.

5. Long summer day make a white man lazy,
   Long summer day.
   Yes a long summer day make a slave run away, sir,
   Long summer day.

6. Massa and missus sittin' in the parlor,
   Long summer day.
   Just a figurin' and a studyin' how to make a slave work harder,
   Long summer day.

7. Well a long summer day make a nigger run away, sir,
   Long summer day.
   Long summer day make a slave run away, sir,
   Long summer day.

8. Run away to see his Mary,
   Long summer day.
   Run away to see his baby,
   Long summer day.

9. Long summer day make a slave run away, sir,
   Long summer day.
   Long summer day make a slave run away, sir,
   Long summer day.

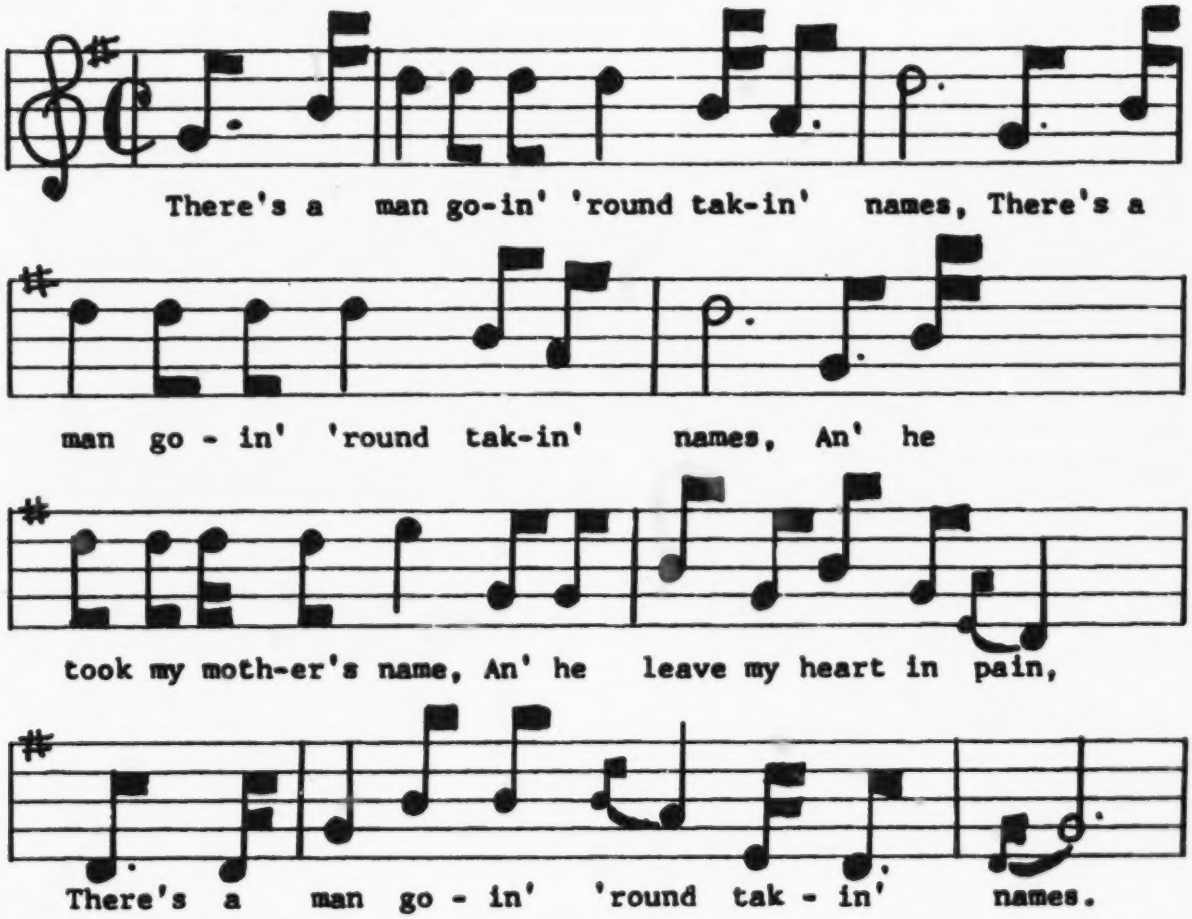
THE MEANING OF THE SONGS AS TOLD BY AN EX-SLAVE

"I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception."

Frederick Douglass
Narrative

Man Goin' Round[3]

For the most part, one of the great fears of a slave was that of being sold to another master. Being sold usually meant being separated from family and friends and the despair of never seeing them again.



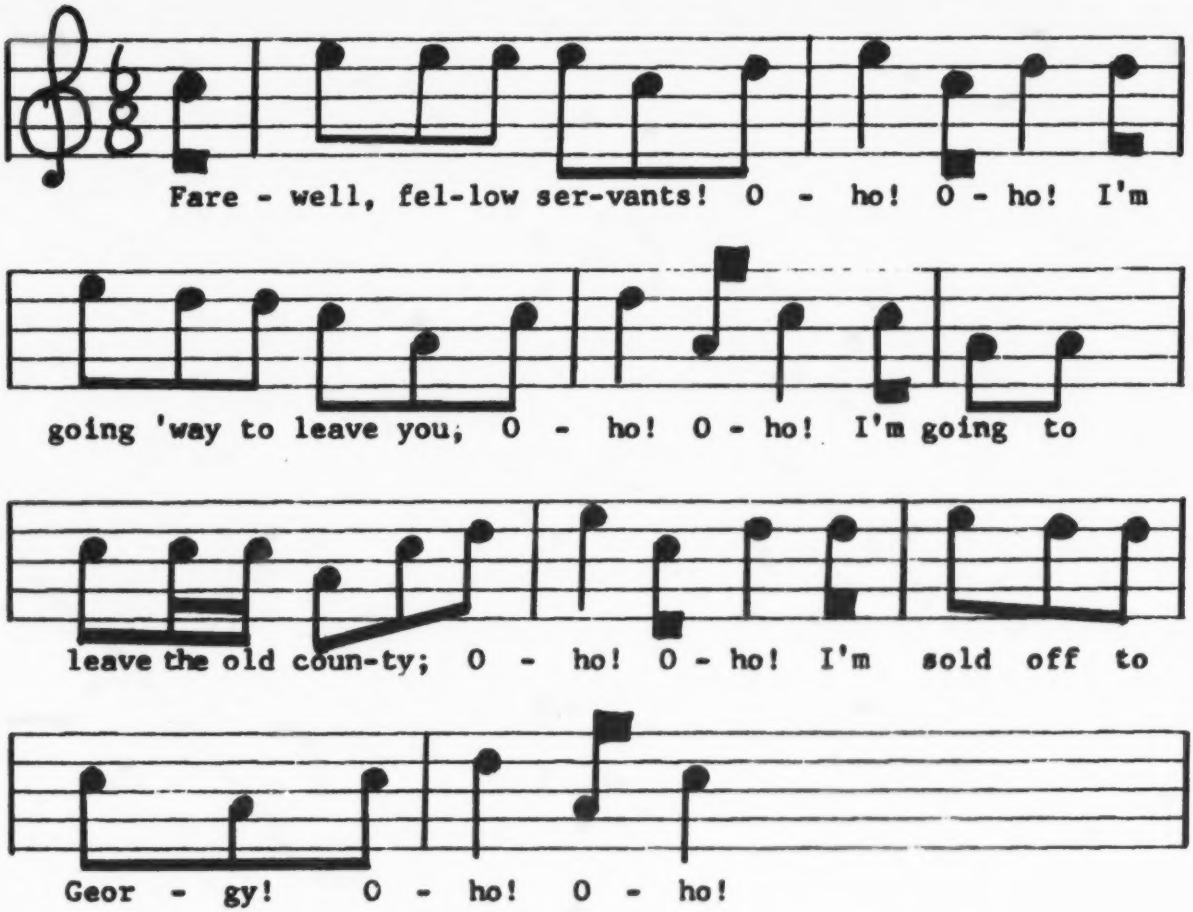
2. There's a man goin' 'round takin' names,
   There's a man goin' 'round takin' names,
   And he took my father's name,
   And he leave my heart in pain,
   There's a man goin' 'round takin' names.

3. (Sister, brother, etc.)

---

[3]John A. Lomax and Alan Lomax, American Ballads and Folk Songs (New York: The Macmillan Company, 1967), p. 591.

Sold Off to Georgy[4]



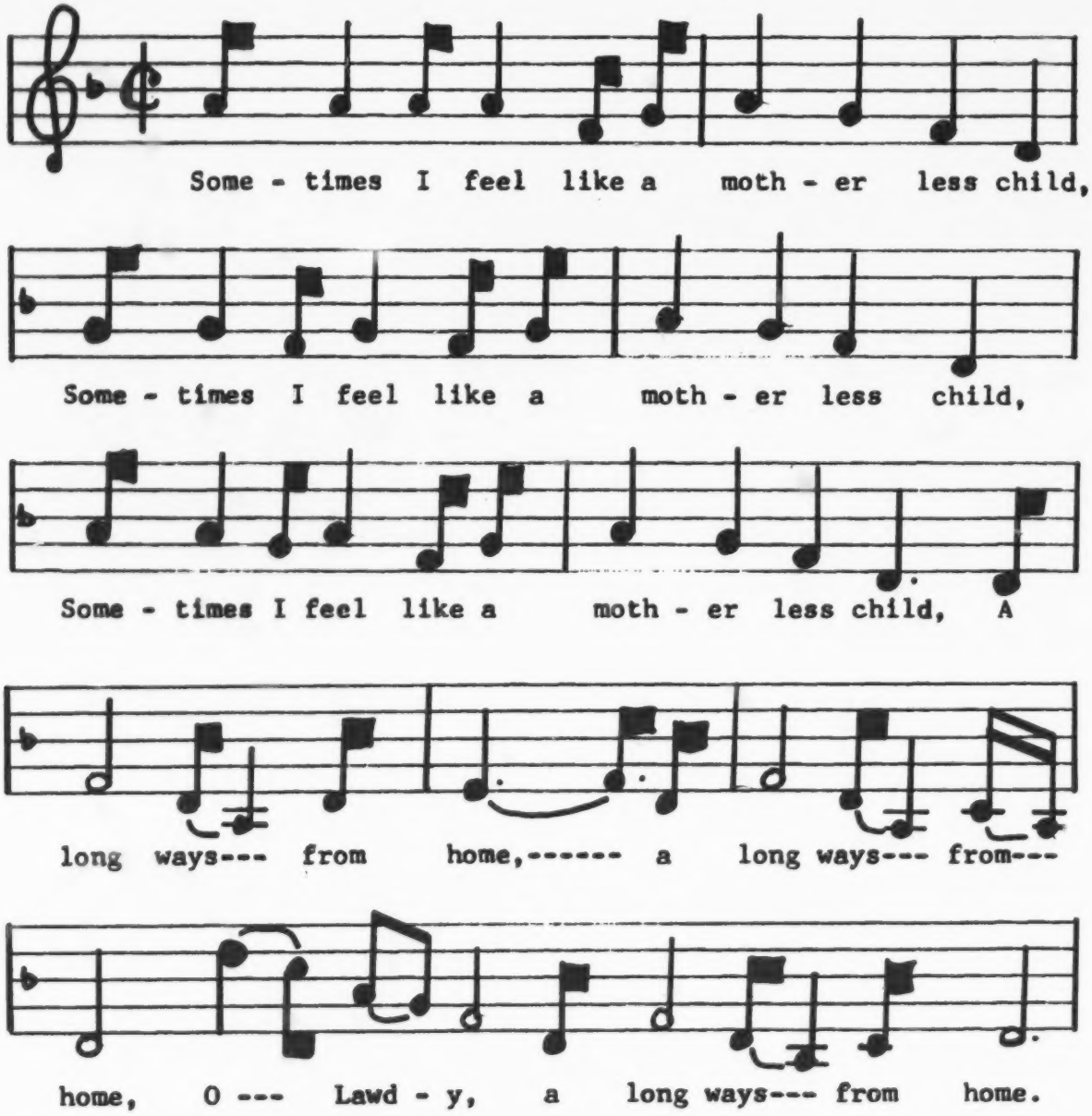
2. Farewell, old plantation, Oho! Oho!
   Farewell, the old quarter, Oho! Oho!
   And daddy, and mammy, Oho! Oho!
   And massa, and missus! Oho! Oho!

3. My dear wife and one child, Oho! Oho!
   My poor heart is breaking, Oho! Oho!
   No more shall I see you, Oho! Oho!
   Oh! No more forever! Oho! Oho!

---

[4]Eileen Southern, The Music of Black Americans: A History (New York: W.W. Norton and Company, Inc., 1971), p. 176.

Sometimes I Feel Like a Motherless Child[5]



2. Sometimes I feel like I has no friend,
Sometimes I feel like I has no friend,
Sometimes I feel like I has no friend,
A long ways from home, a long ways from home,
O--Lawdy, a long ways from home.

---

[5]John A. Lomax and Alan Lomax, Folk Song: U.S.A. (New York: Duell, Sloan and Pearce, 1960), pp. 368-369.

3. Sometimes I feel like I never been borned,
Sometimes I feel like I never been borned,
Sometimes I feel like I never been borned,
I know my time ain't long, I know my time ain't long,
O--Lawdy, I know my time ain't long.

4. Sometimes I feel like a feather in the air,
Sometimes I feel like a feather in the air,
Sometimes I feel like a feather in the air,
A long ways from home, a long ways from home,
O--Lawdy, a long ways from home.

5. Sometimes I feel like a home-e-less child,
Sometimes I feel like a home-e-less child,
Sometimes I feel like a home-e-less child,
A long ways from home, a long ways from home,
O--Lawdy, a long ways from home.

6. Sometimes I feel like I'm almost gone,
Sometimes I feel like I'm almost gone,
Sometimes I feel like I'm almost gone,
And a long ways from home, a long ways from home,
O--Lawdy, a long ways from home.

Frederick Douglass on Slave Songs (continued)

"Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathy for my brethren in bonds.

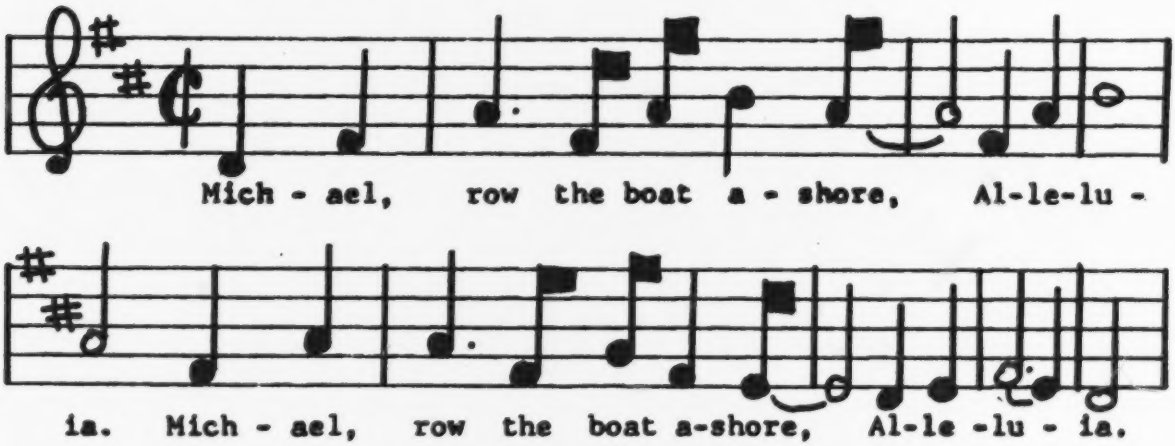
"I have been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery."

Frederick Douglass
Narrative

Frederick Douglass was born a slave in Maryland about 1818, and made his escape to New England in 1838. His Narrative, published in 1845, is one of the classics of the story of slavery as told by slaves themselves.

Michael, Row the Boat Ashore[6]

The largest body of black songs to be preserved from the slave days was the spiritual. For the most part these songs provided an emotional relief for a better day. W.E.B. DuBois called these songs the Sorrow Songs: "They are the music of an unhappy people, of the children of disappointment; they tell of death and suffering and unvoiced longing toward a truer world, of misty wanderings and hidden ways."[7]



2. Michael's boat's a music boat, Alleluia,
   Michael's boat's a music boat, Alleluia.

3. Sister, help to trim the sail, Alleluia,
   Sister, help to trim the sail, Alleluia.

4. Jordan's River is chilly and cold, Alleluia,
   Kills the body but not the soul, Alleluia.

5. Jordan's River is deep and wide, Alleluia,
   Meet my mother on the other side, Alleluia.

6. Gabriel, blow the trumpet horn, Alleluia,
   Blow the trumpet loud and long, Alleluia.

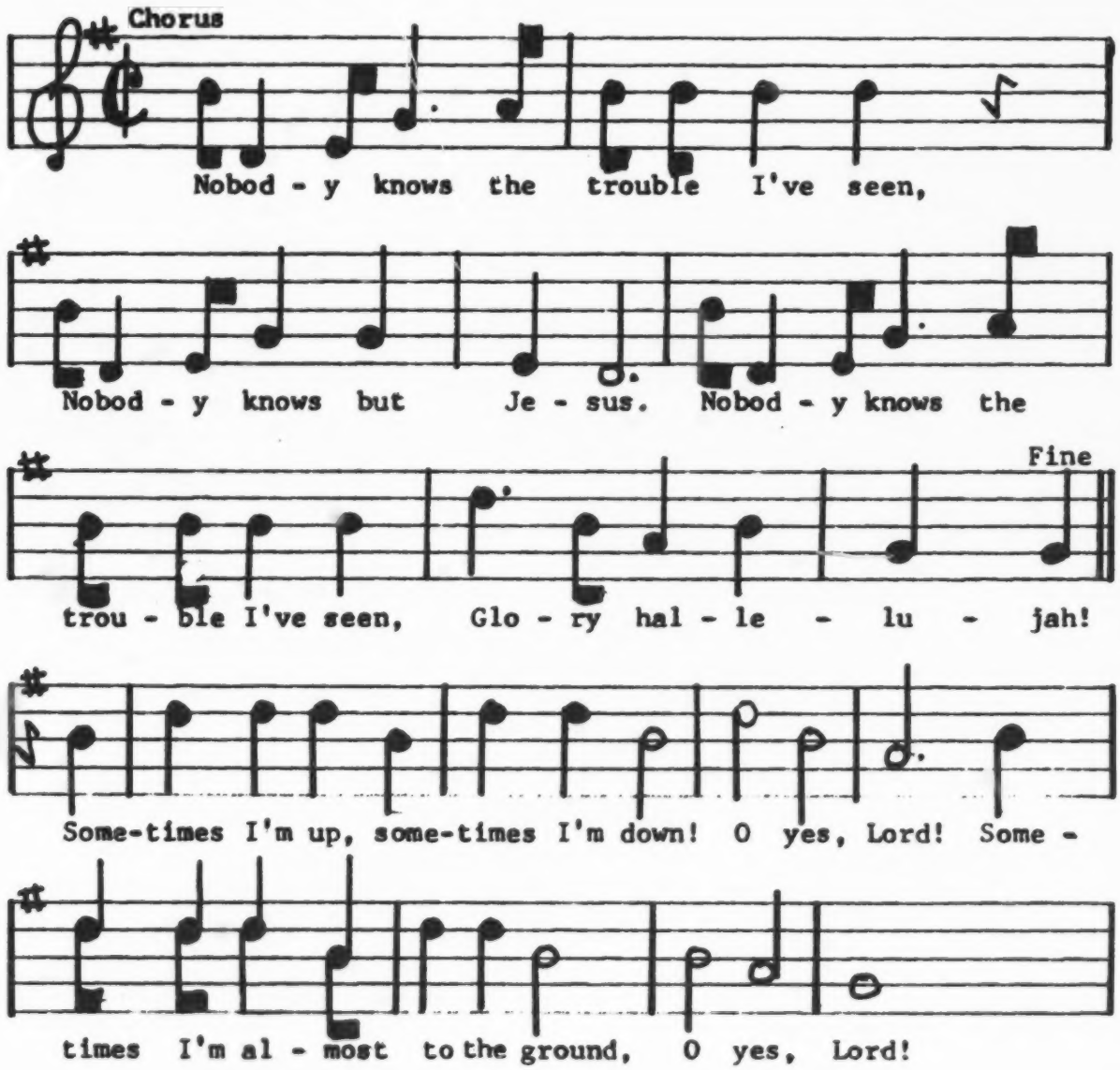
7. Brother, lend a helping hand, Alleluia,
   Brother, lend a helping hand, Alleluia.

---

[6]James F. Leisy, The Folk Song Abecedary (New York: Hawthorn Books, Inc., 1966), pp. 229-230.

[7]W.E.B. DuBois, The Souls of Black Folks (Chicago, 1924), p. 253.

Nobody Knows the Trouble I've Seen[8]



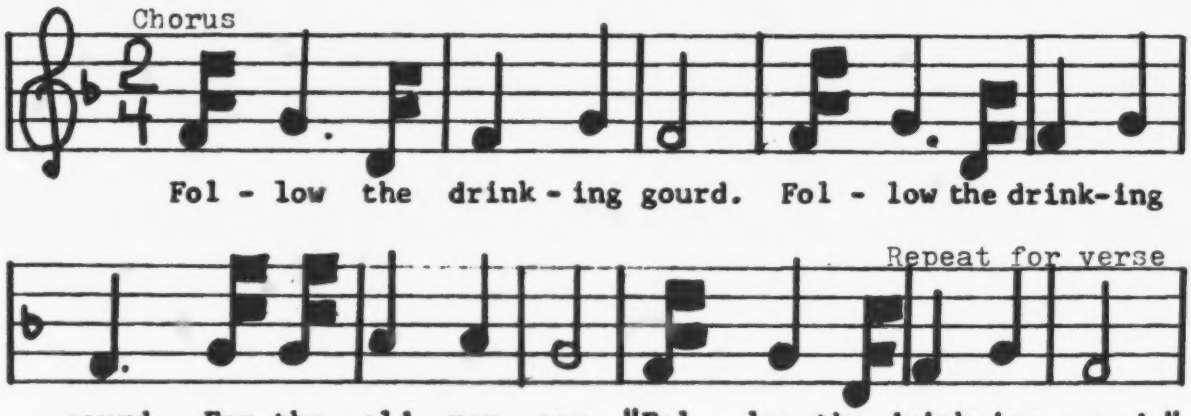
2. What makes old Satan hate me so? O yes, Lord!
   Because he got me once, but he let me go; O yes, Lord!

---

[8]Henry Edward Krehbiel, Afro-American Folksongs, A Study in Racial and National Music (Portland, Maine: Longwood Press, 1976), p. 75.

Follow the Drinking Gourd[9]

On occasion, spirituals contained symbolic, double meanings. These songs in lyrical form either gave hope of escape from their masters or gave actual directional information on how, to where, and by whom to escape. One of the more famous of these songs, Follow the Drinking Gourd, provided secret directions to an escape route for the slaves to follow.



1. When the sun come back,
   When the first quail call,
   Then the time is come---
   Follow the drinking gourd. (Chorus)

2. The river's bank is a very good road,
   The dead trees show the way;
   Left foot, peg foot going on,*
   Follow the drinking gourd. (Chorus)

3. The river ends between two hills,
   Follow the drinking gourd;
   Another river on the other side,
   Follow the drinking gourd. (Chorus)

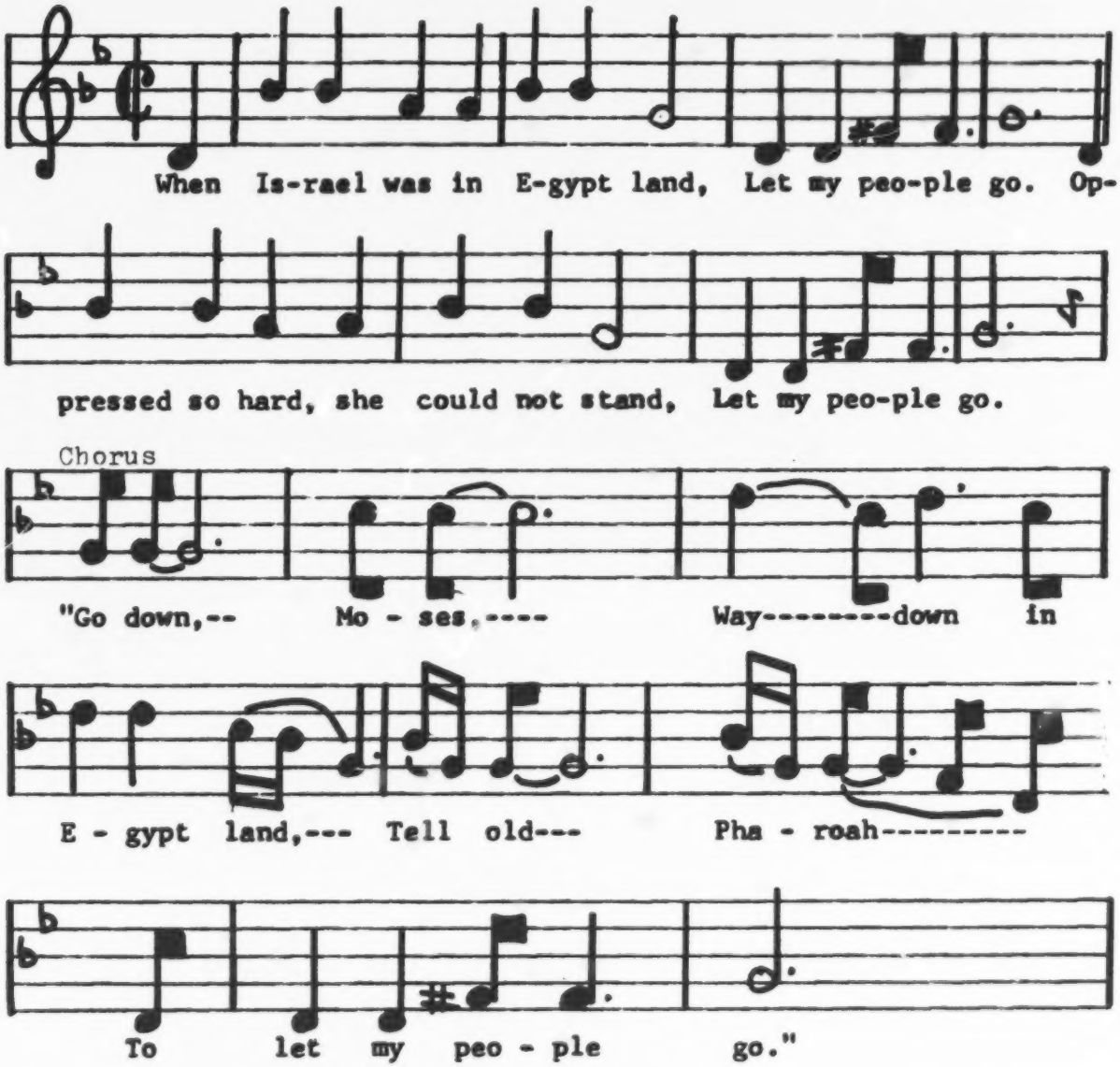
4. When the little river
   Meet the great big one,
   The old man waits---
   Follow the drinking gourd. (Chorus)

---

[9] Lomax and Lomax, American Ballads, pp. 227-228.

* Legend has it that one of the 'conductors' who came from the North to lead people out of slavery was a one-legged white sailor.

Go Down, Moses[10]



2. "Thus spoke the Lord," bold Moses said,
   Let my people go,
   "If not, I'll strike your firstborn dead,"
   Let my people go. (Chorus)

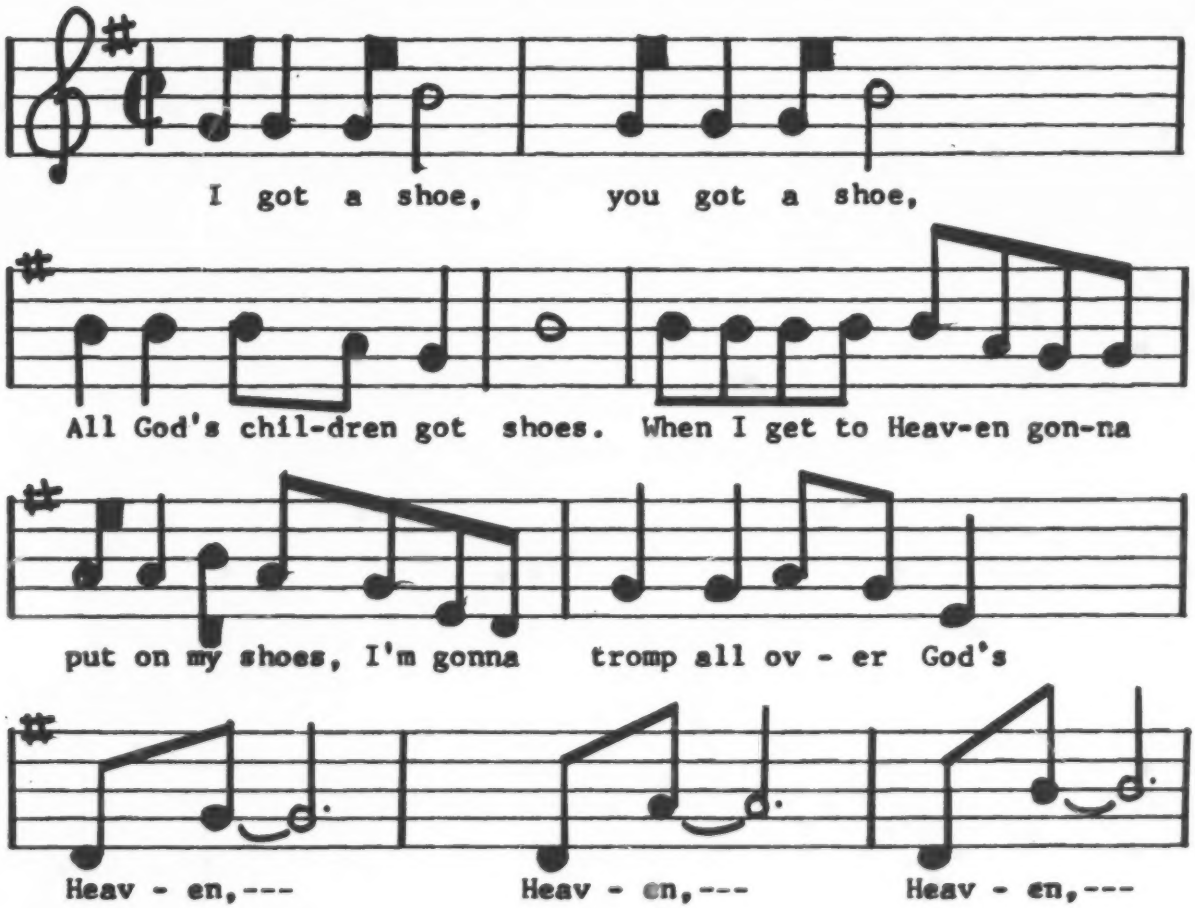
---

[10] Lomax and Lomax, Folk Song: U.S.A., pp. 372-373.

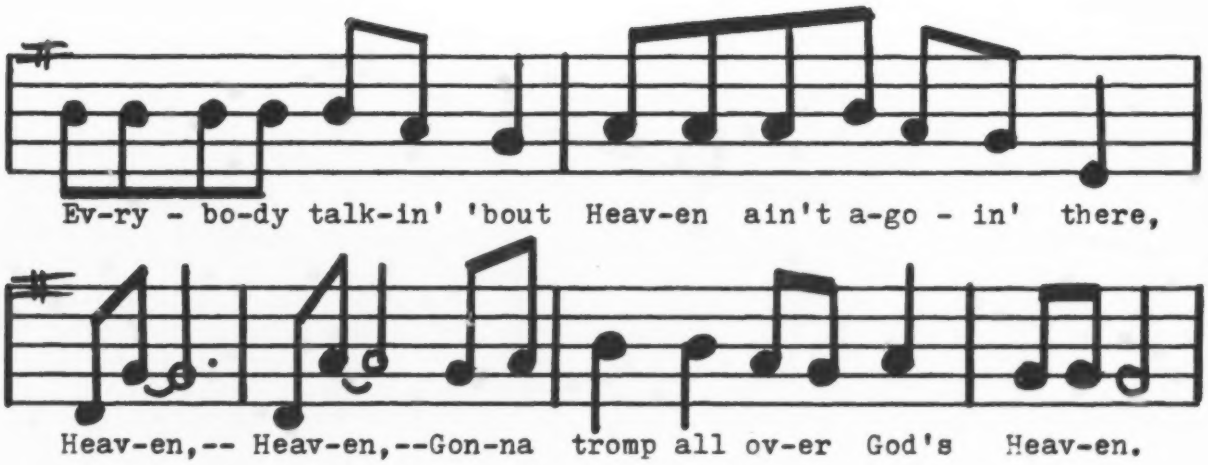
3. "Your foes shall not before you stand,"
   Let my people go,
   "And you'll possess fair Canaan's land,"
   Let my people go. (Chorus)

4. "You'll not get lost in the wilderness,"
   Let my people go,
   "With a lighted candle in your breas'",
   Let my people go.

All God's Children Got Shoes[11]



[11]Leisy, Folk Song Abecedary, pp. 6-8.



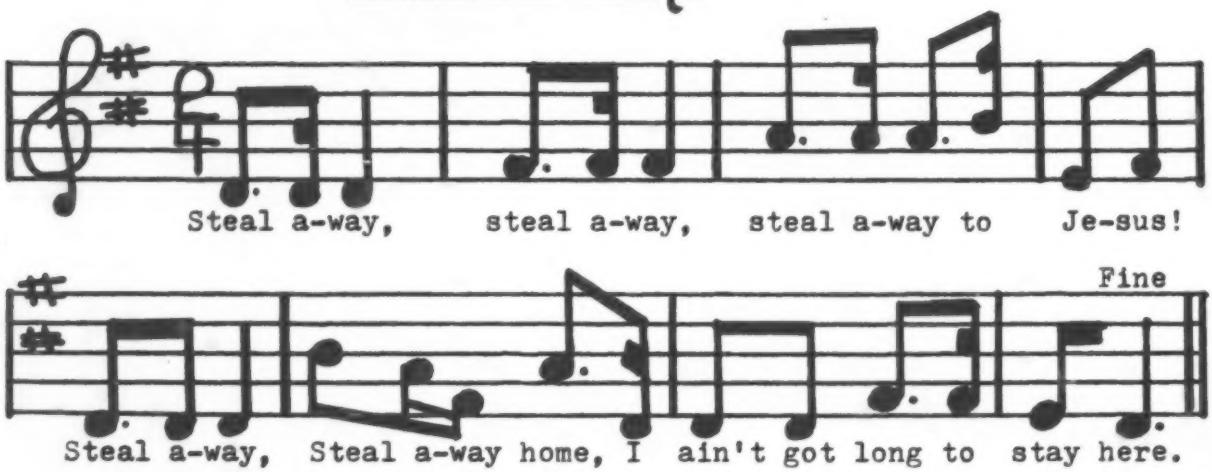
2. I got a robe, you got a robe,
   Gonna shout all over God's heaven.

3. I got a harp, you got a harp,
   Gonna play all over God's heaven.

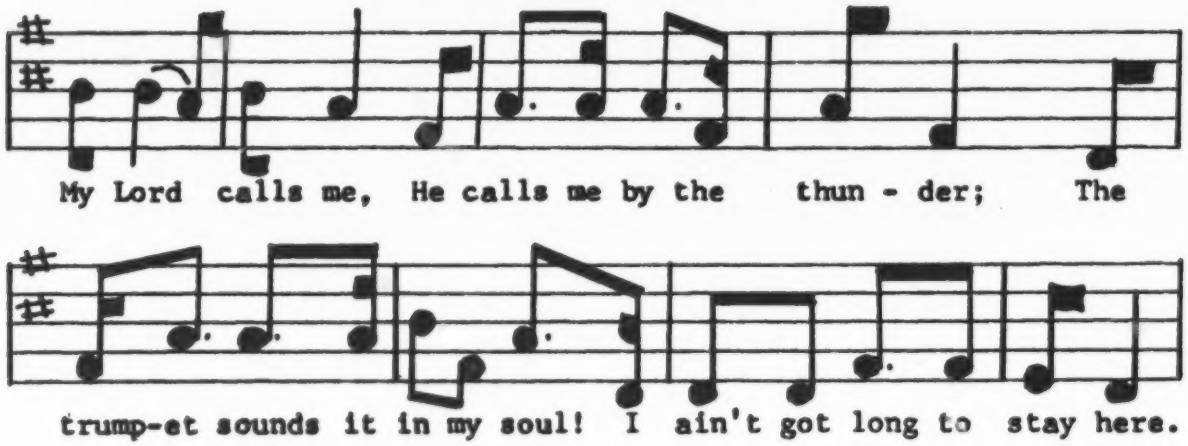
4. I got a song, you got a song,
   Gonna sing all over God's heaven.

5. I got wings, you got wings,
   Gonna fly all over God's heaven.

Steal Away[12]



[12]Leisy, The Folk Song Abecedary, pp. 308-309.

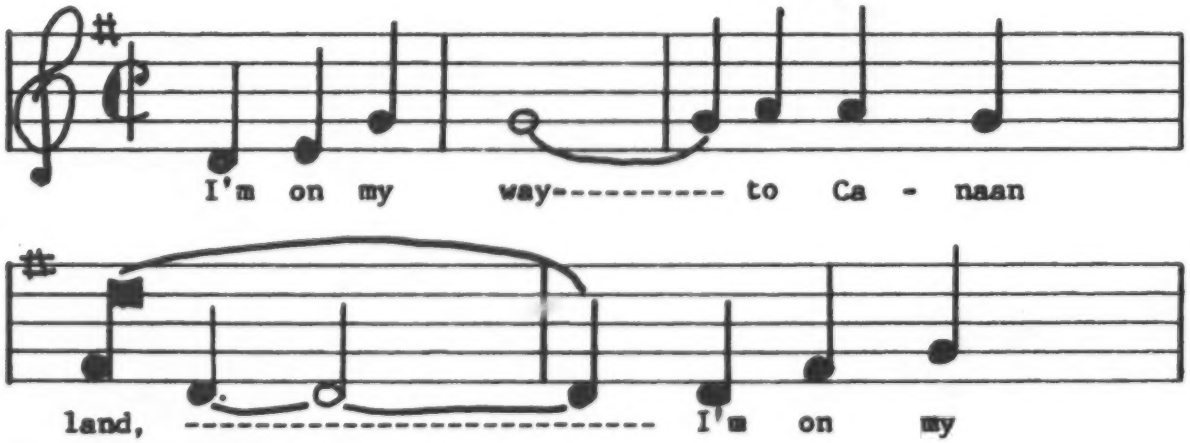


2. Green trees are bending,
   Poor sinners stand trembling;
   The trumpet sounds it in my soul!
   I ain't got long to stay here.

3. My Lord calls me,
   He calls me by the lightning;
   The trumpet sounds it in my soul!
   I ain't got long to stay here.

4. Tombstones are bursting,
   Poor sinners are trembling;
   The trumpet sounds it in my soul!
   I ain't got long to stay here.

I'm On My Way[13]



[13]Tom Glazer, Songs of Peace, Freedom, and Protest (Greenwich, Connecticut: Fawcett Publications, Inc., 1970), pp. 169-171.

way---------- to Ca - naan

land, ---------- I'm on my -------

way---------- to Ca - naan

land, ---------- I'm on my

way, ---------- Great God, I'm on my

way. ----------

2. I asked my brother to come with me, (three times)
I'm on my way, great God, I'm on my way.

3. I asked my sister to come with me, etc.

4. I asked my boss to let me go, etc.

5. If he says no, I'll go anyhow, etc.

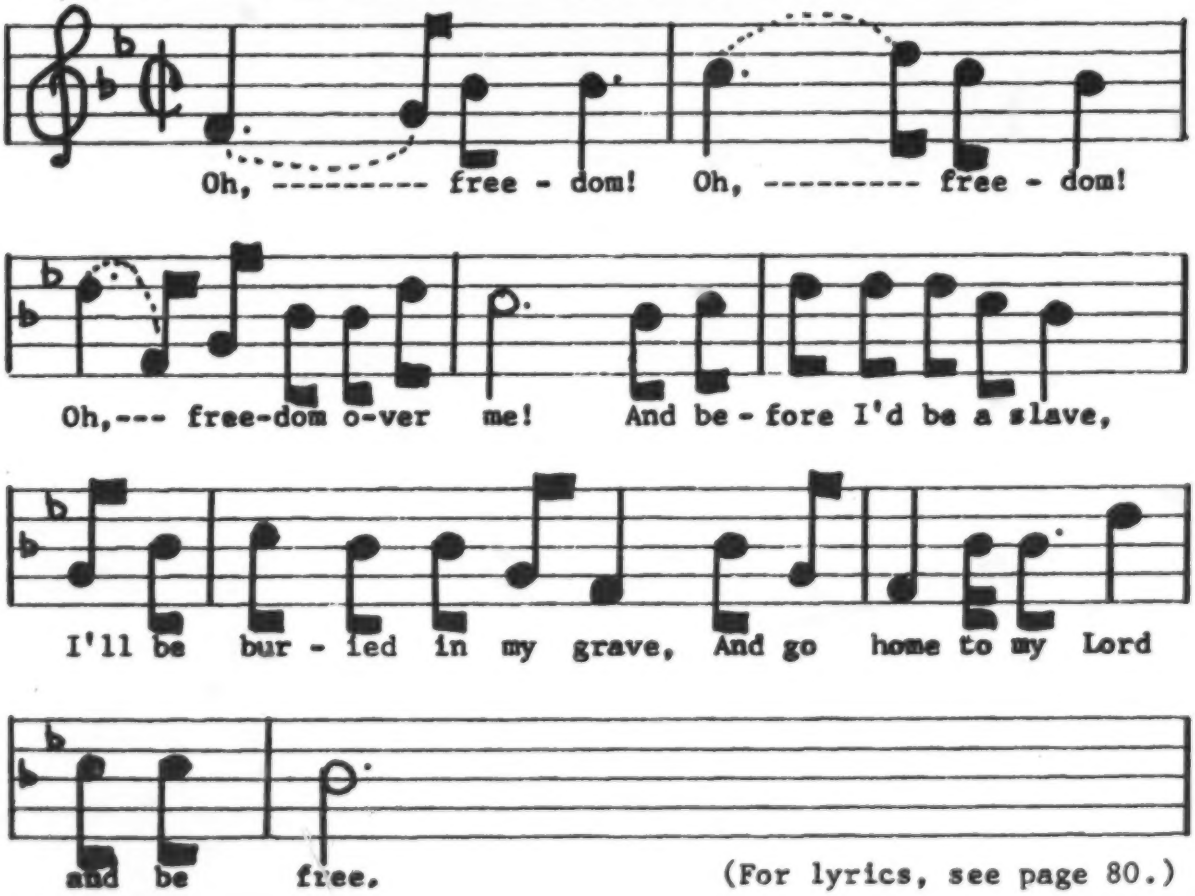
6. If you won't go, let your children go, etc.

7. If you won't go, let your mother go, etc.

8. I'm on my way and I won't turn back, etc.

Oh, Freedom[14]

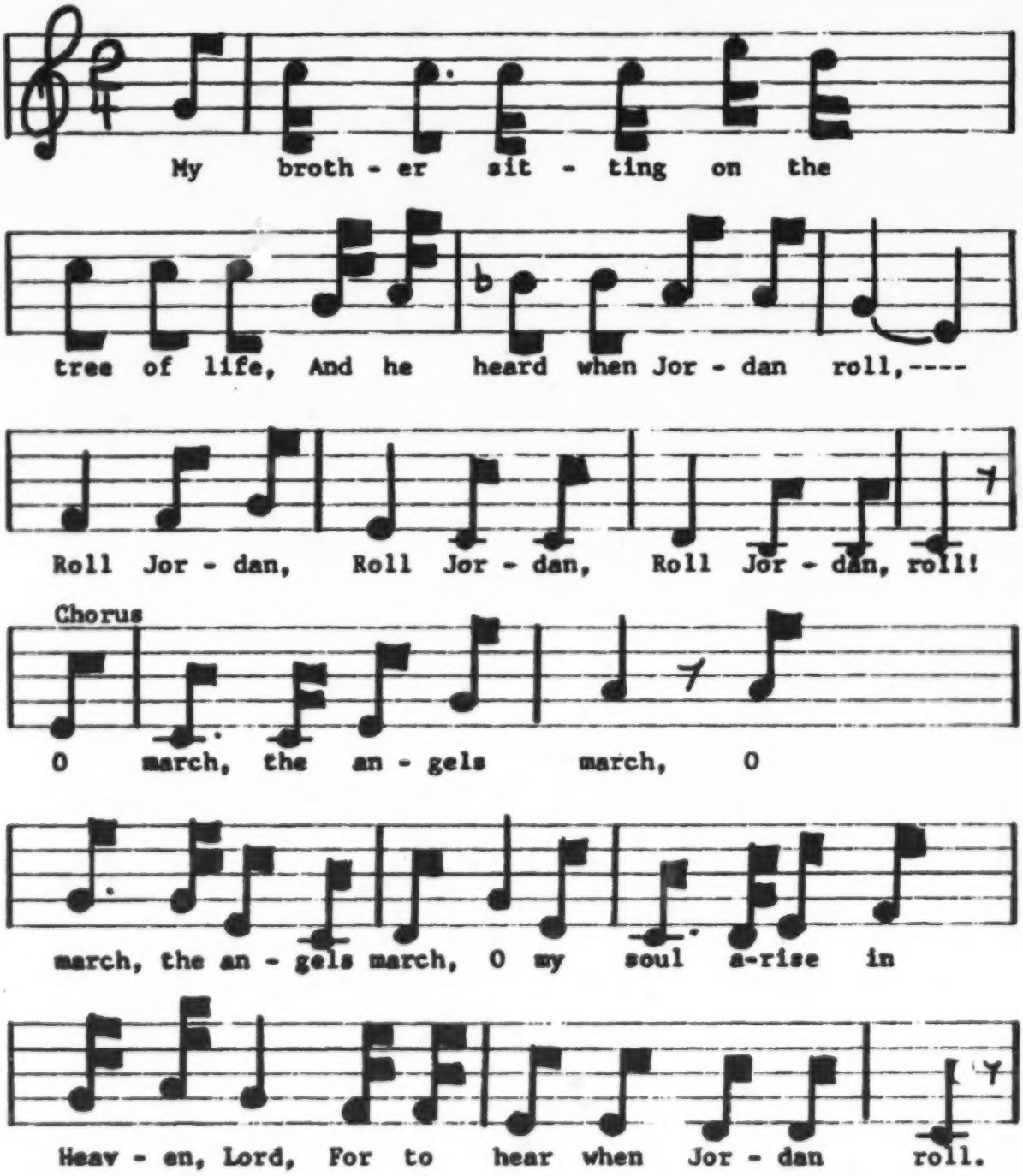
The following two songs were composed during or right after the Civil War to express the slaves' joy in becoming free from their forced burdens and labor.



(For lyrics, see page 80.)

[14]Ruth and Norman Lloyd, The American Heritage Songbook (New York: American Heritage Publishing Company, Inc., 1969), p. 138.

Roll, Jordan, Roll[15]



[15] John Anthony Scott, The Ballad of America: The History of the United States in Song and Story (New York: Bantam, 1972), pp. 195-196.

2. My sister sitting on the tree of life,
And she heard when Jordan roll,
Roll, Jordan,
Roll, Jordan,
Roll, Jordan, roll! (Chorus)

3. Massa Lincoln sitting on the tree of life,
And he heard when Jordan roll,
Roll, Jordan,
Roll, Jordan,
Roll, Jordan, roll! (Chorus)

4. Little children, learn to fear the Lord,
And let your days be long,
Roll, Jordan,
Roll, Jordan,
Roll, Jordan, roll! (Chorus)

5. O, let no false or spiteful word,
Be found upon your tongue,
Roll, Jordan,
Roll, Jordan,
Roll, Jordan, roll! (Chorus)

Oh, Freedom (continued)

2. No more moaning, no more moaning,
No more moaning over me.
And before I'd be a slave,
I'll be buried in my grave,
And go home to my Lord and be free.

3. No more weeping, no more weeping,
No more weeping over me.
And before I'd be a slave, etc.

4. There'll be singing, there'll be singing,
There'll be singing over me.
And before I'd be a slave, etc.

5. There'll be shouting, there'll be shouting,
There'll be shouting over me.
And before I'd be a slave, etc.

6. There'll be praying, there'll be praying,
There'll be praying over me.
And before I'd be a slave, etc.

CORRESPONDENCE (continued from page 63)

background of Europe, then work with Eastern and Western Europe. I'm much more at home here. I'm a folk dancer and I'm familiar with songs and dances of both Eastern and Western Europe (and some of the Middle East); and I can fathom the cooking process so we can cook in school and won't have to rely on parents (most of whom work) to provide for us.

Next year, I'll probably be back to doing good old chronological history. But that's OK; I just needed a fresh viewpoint for a year. I really do enjoy teaching American history using songs and novels as my primary teaching tools. Our history books give a structure, a sort of skeleton. It's the rest of what we do that gives history human dimension, that breathes life and feeling and spirit into the dry bones and sawdust of historical "fact."

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This is a classic of the story of slavery as told by the slaves themselves.

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Yetman, Norman, ed. Voices from Slavery. New York: Holt, Rinehart and Winston, 1970.

A magnificent collection of slave narratives, many of which students will find of enthralling interest.

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